

# Darkness with Shards of Light

*by*

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in fulfillment of the  
thesis requirement for the degree of  
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## AUTHOR'S DECLARATION

I hereby declare that I am the sole author of this thesis.

This is a true copy of this thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

## THESIS ABSTRACT

Realities of the world are often difficult to face. We dream of a world devoid of social ills. In the notion of ‘utopia’ we imagine such an environment – sparkling and full of light, but this perfect world is a delusion. It fails to address the darker, more unpredictable reality – one of imperfections, transitions, and moments of enlightenment, an existence constantly becoming. Architecture can frame this side of existence.

Architectural space can find its origin in the creation of experience, focusing to engage the senses and create experience. In this thesis, the experience is developed in the intertwined refrains of art, architecture and sculpture. It frames through architecture, an affect drawn from the interplay of light, matter and space. It is drawn from experiments, the works of Louis Kahn and Tadao Ando, from the paintings of Caravaggio and the sculptures of Henry Moore, telling the story of life, the story of darkness, of shadows, of flesh and hope.

## ACKNOWLEDGMENT

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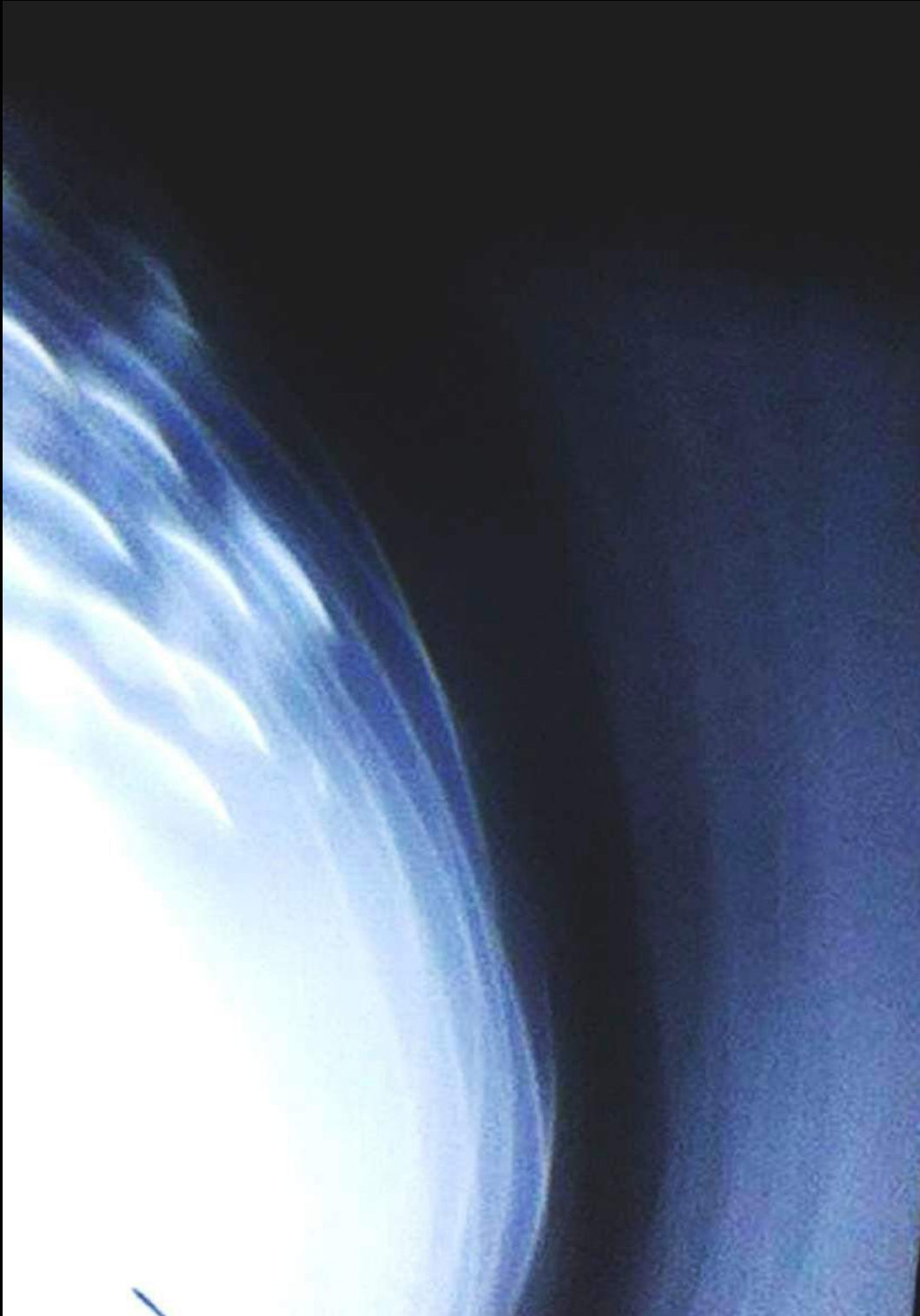
I am the wanderer  
In the path of darkness  
And intrigue lies along the way.

## *PART 01: Light Paintings*

I began by creating light and shadow paintings, projecting light through lenses and prisms on canvas.

**Figure 1.01**  
**Light Painting**  
Medium: Single Light  
Source Projected on Canvas,  
Convex Lens, Prism

*Part 01*



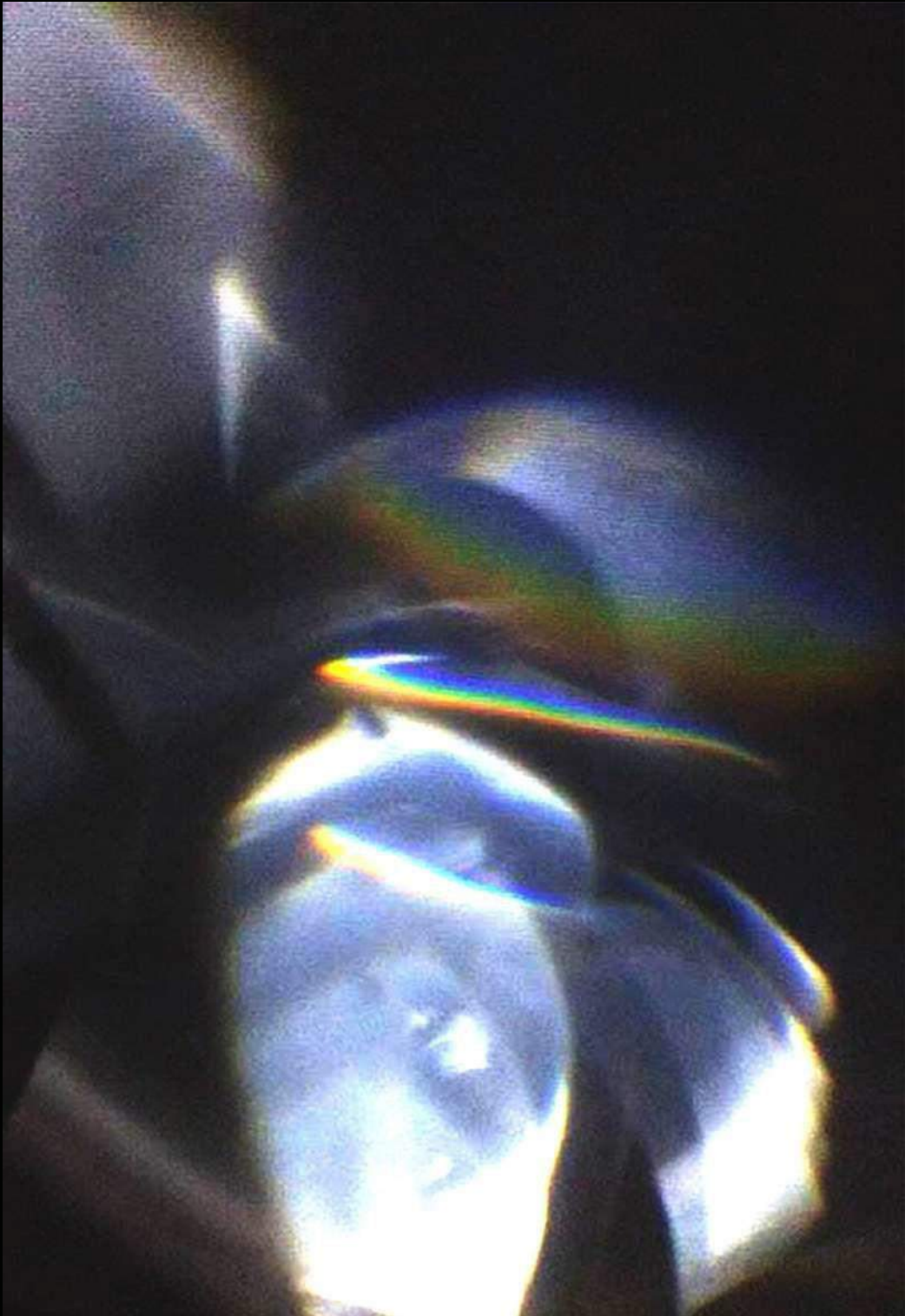
**Figure 1.02**  
**Light Painting**  
Medium: Multiple Light  
Source Projected on Canvas,  
Convex Lenses

*Part 01*



**Figure 1.03**  
**Light Painting**  
Medium: Multiple Light  
Source Projected on Canvas,  
Convex Lenses, Prism

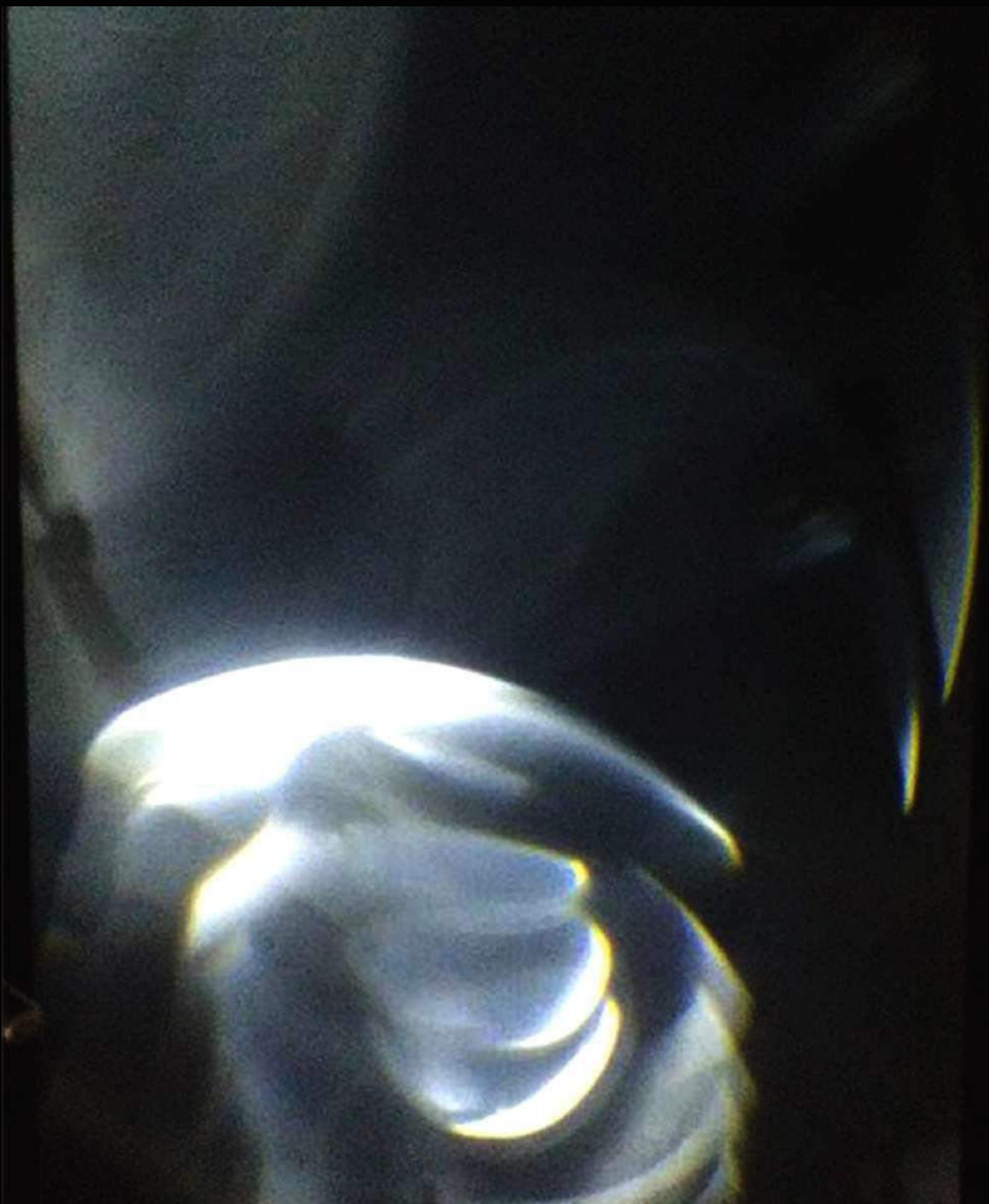
*Part 01*





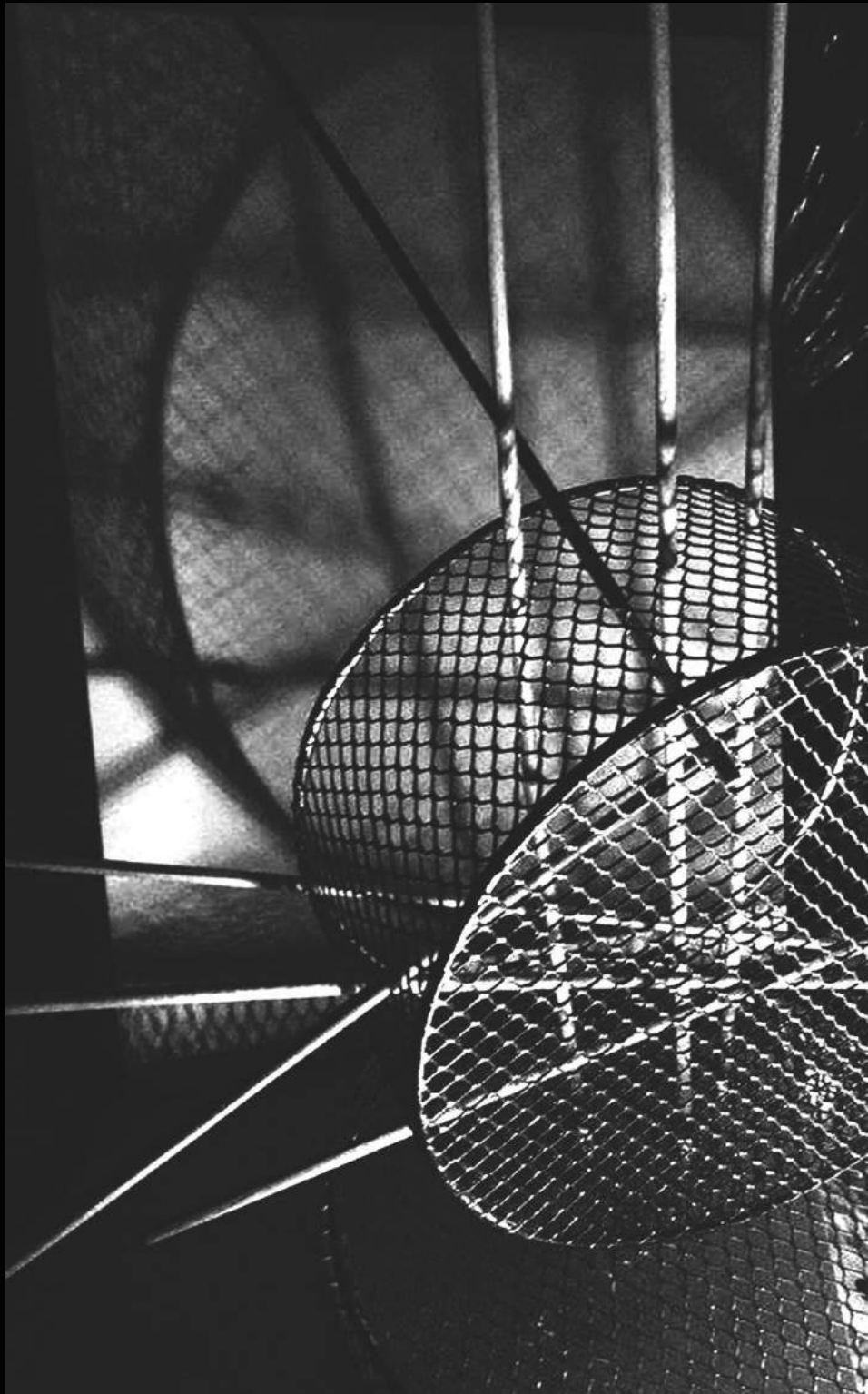
**Figure 1.04**  
**Light Painting** Medium:  
Multiple Light Source  
Projected on Canvas,  
Convex Lenses, Prism

*Part 01*



**Figure 1.05 Shadow Maker**  
Shadow Projections on Canvas

*Part 01*



## *Part 01*

Finding inspiration in the poetry of Tagore and writings of Gilles Deleuze, I made sculptures with clay, plaster and mesh and introduced light through apertures in the sculptures.

*Part 01*

*Gestures in Clay*

## *Part 01*

With both hands I hold a single lump of clay. As I feel the coolness and texture of the clay, I start squeezing parts from it. Then I slowly tear away some clay to make way for light. The light 'corrodes' the clay and shadows appear, the play continues.

*Part 01*

"Sing the song of the moment in  
careless carols, in the transient light  
of the day; Sing of the fleeting smiles  
that vanish and never look back;  
Sing of the flowers that bloom and  
fade without regret." <sup>1</sup>

- Rabindranath Tagore



**Figure 1.06 Clay Model b**  
Gesture of Transience

*Part 01*





**Figure 1.06 Clay Model b**



*Part 01*

"In darkness  
the One appears as uniform; in the light  
the One appears as manifold." <sup>2</sup>  
- Rabindranath Tagore

*Part 01*





**Figure 1.07** Clay Model a  
Paradox of Perception

*Part 01*

Gestures of respite...



*Part 01*

“"Death is not extinguishing the light; it is only putting out the lamp because the dawn has come"<sup>3</sup>  
- Rabindranath Tagore





**Figure 1.08 Clay Model e**  
Gesture of Repose



*Part 01*

"From the traveler,  
whose sack of provisions is empty  
before the voyage is ended,  
whose garment is torn and dust-laden,  
whose strength is exhausted, remove  
shame and poverty,  
and renew his life like a flower under  
the cover of thy kindly night." <sup>4</sup>

- Rabindranath Tagore

*Part 02*





**Figure 1.09 Clay Model f**  
Gesture of Respite

*Part 01*

"I thought that my voyage had come to its  
end at the last limit of my power, ---that  
the path before me was closed,  
that provisions were exhausted  
and the time come to take shelter in a silent  
obscurity.  
But I find that thy will knows no end in me.  
And when old words die out on the tongue,  
new melodies break forth from the heart; and  
where the old tracks are lost,  
new country is revealed with its wonders." <sup>5</sup>

Rabindranath Tagore



*Part 01*

Space of Transition..





**Figure 1.10 Clay Model d**  
Gesture of Transition



*Part 01*

"Clouds Come floating into my life, no longer to  
carry rain or to usher storm, but to add color to my  
sunset sky." <sup>6</sup>  
- Rabindranath Tagore

*Experiment Part 02*





**Figure 1.11 Clay Model j**  
Gesture of Transformation

*Part 01*

Path of Intrigue...



*Part 01*

"The same stream of life that runs through my veins night and day runs through the world and dances in rhythmic measures." <sup>7</sup>

- Rabindranath Tagore

*Part 01*





**Figure 1.12 Clay Model g**  
Path of Intrigue





**Figure 1.13 Clay Model h**  
**Rhythm of Universality**

“ Something perceptually incomplete is brought into being, for which never quite destroying form, the shadows weaken and wear it away, dissolving objects sufficiently to divorce them from purely visual or intellectual conceptions, and covert them to a brooding subject for the sensibility.”<sup>8</sup>

*Part 01*

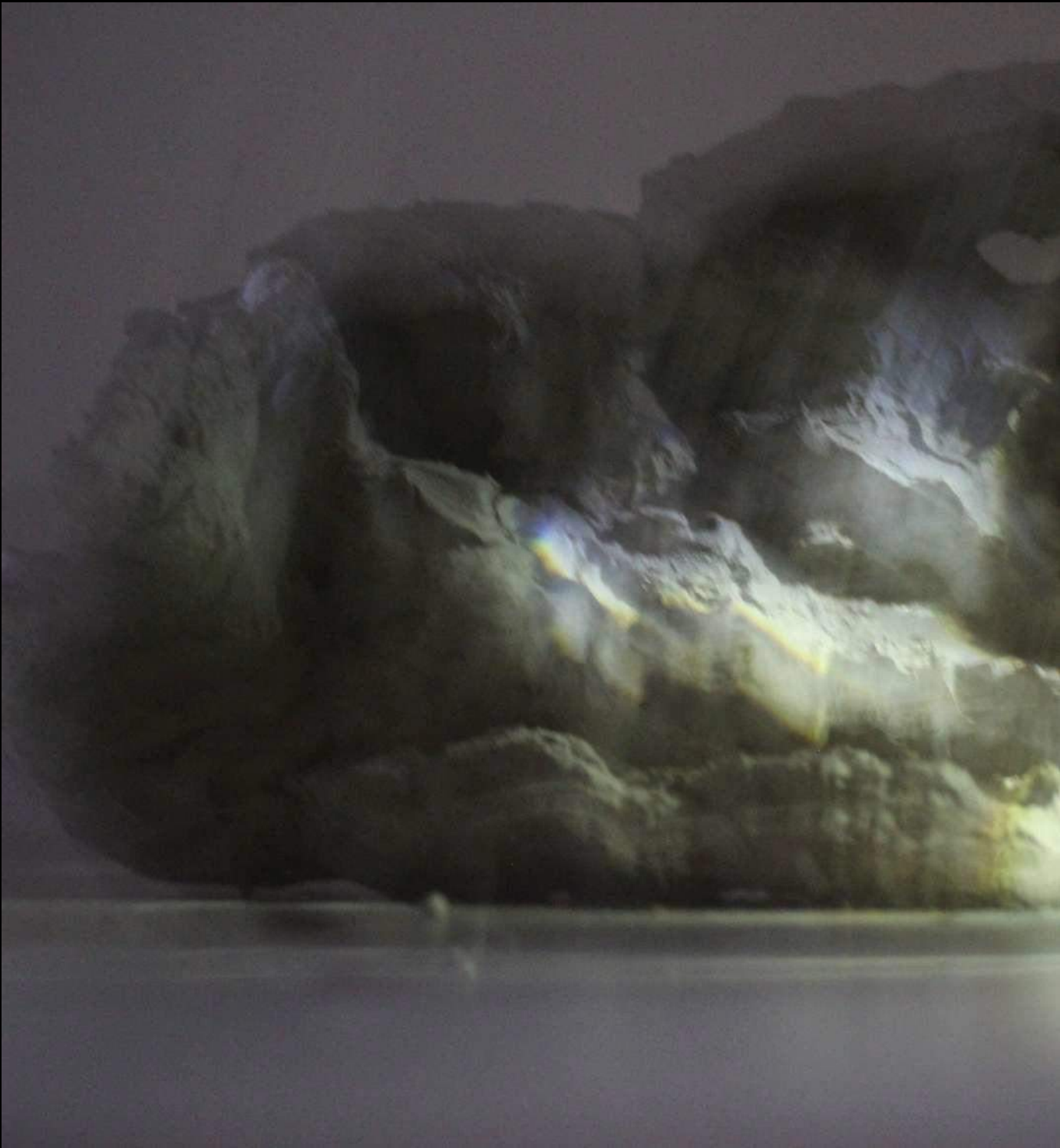
Intrigue of the unknown..

**Figure 1.14 Clay Model I**  
**Intrigue of the Unknown**





*Part 01*





**Figure 1.15 Clay Model m**  
**Between the Motion and the Act**



*Part 01*

"Between the idea  
And the reality  
Between the motion  
And the Act  
Falls the Shadow" <sup>9</sup>

**T.S.Eliot**

*Part 01*





**Figure 1.16 Clay Model n**  
Between Idea and the Reality





*Part 01*

Light through rupture...moments of  
enlightenment.



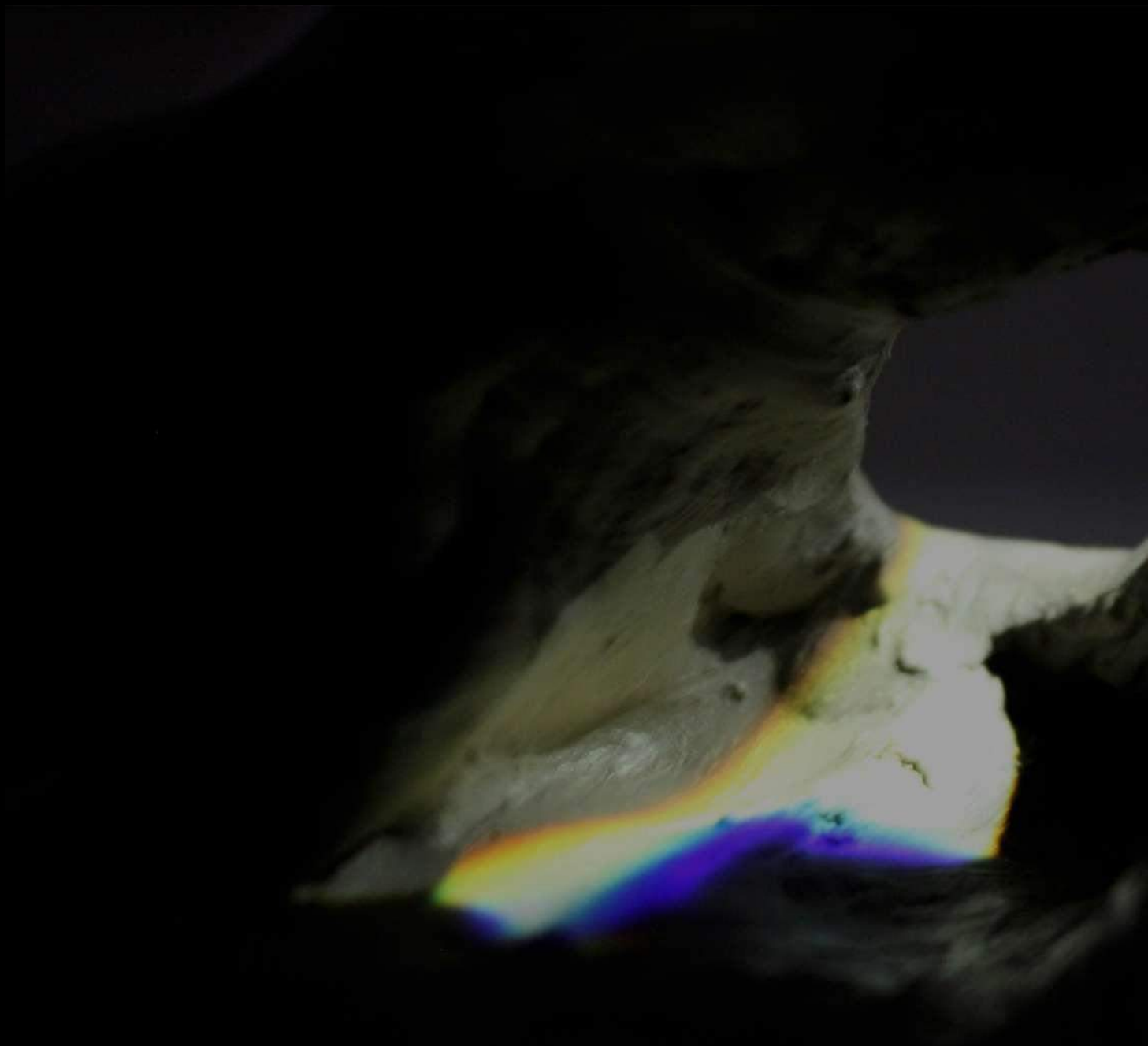


**Figure 1.17 Clay Model c**  
Light Through Rupture





**Figure 1.18 Clay Model i**  
Light Through Rupture





**Figure 1.19**  
**Clay Model k**  
New Door







**Figure 1.20** Clay Model o  
New Door



*Part 01*

“If I can’t make it through one door , I’ll go  
through another door - or I’ll make a door.  
Something terrific will come no matter  
how dark the present.” <sup>10</sup>

-RabindranathTagore





**Figure 1.21**  
**Clay Model p**  
Enlightenment



**Figure 1.22**  
**Light Filter**



## *Part 01*

### *Gestures in Clay and Mesh*



"One side of the machine assemblage faces the strata, which doubles makes it a kind of organism, or a signifying totality, or determination attributable to a subject: it also has a side facing a body without organs, which is continually dismantling the organism, causing asignifying particles or pure intensities to pass or circulate, and attributing to itself subjects that it leaves with nothing more than a name as the trace of an intensity" <sup>11</sup>





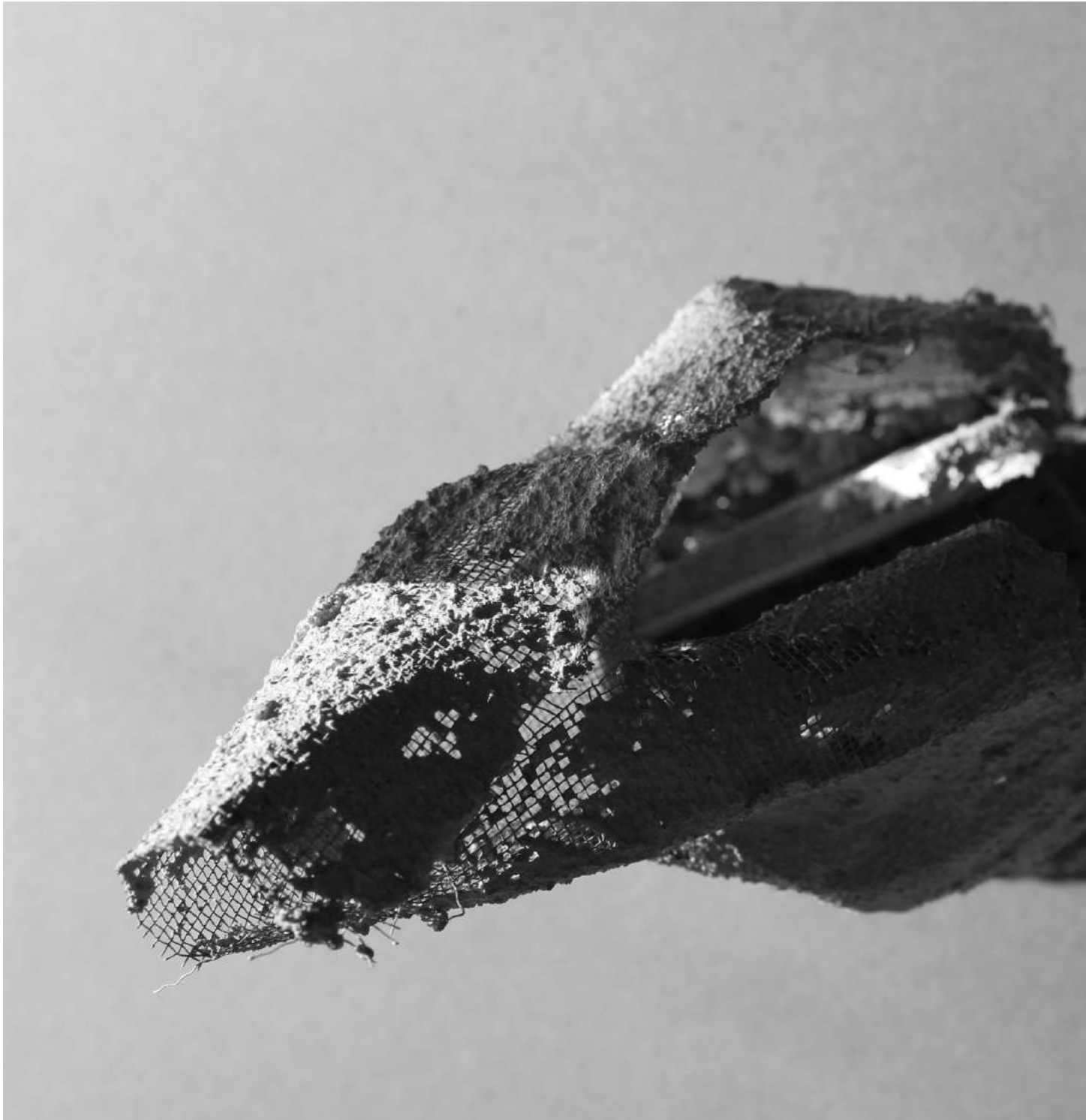
**Figure 1.23**  
**Clay and Mesh Model a**  
Dissolution of the Organism





**Figure 1.24**  
**Clay and Mesh Model a**  
Dissolution of the Organism







**Figure 1.25**  
**Clay and Mesh Model b**  
Dissolution of the Organism







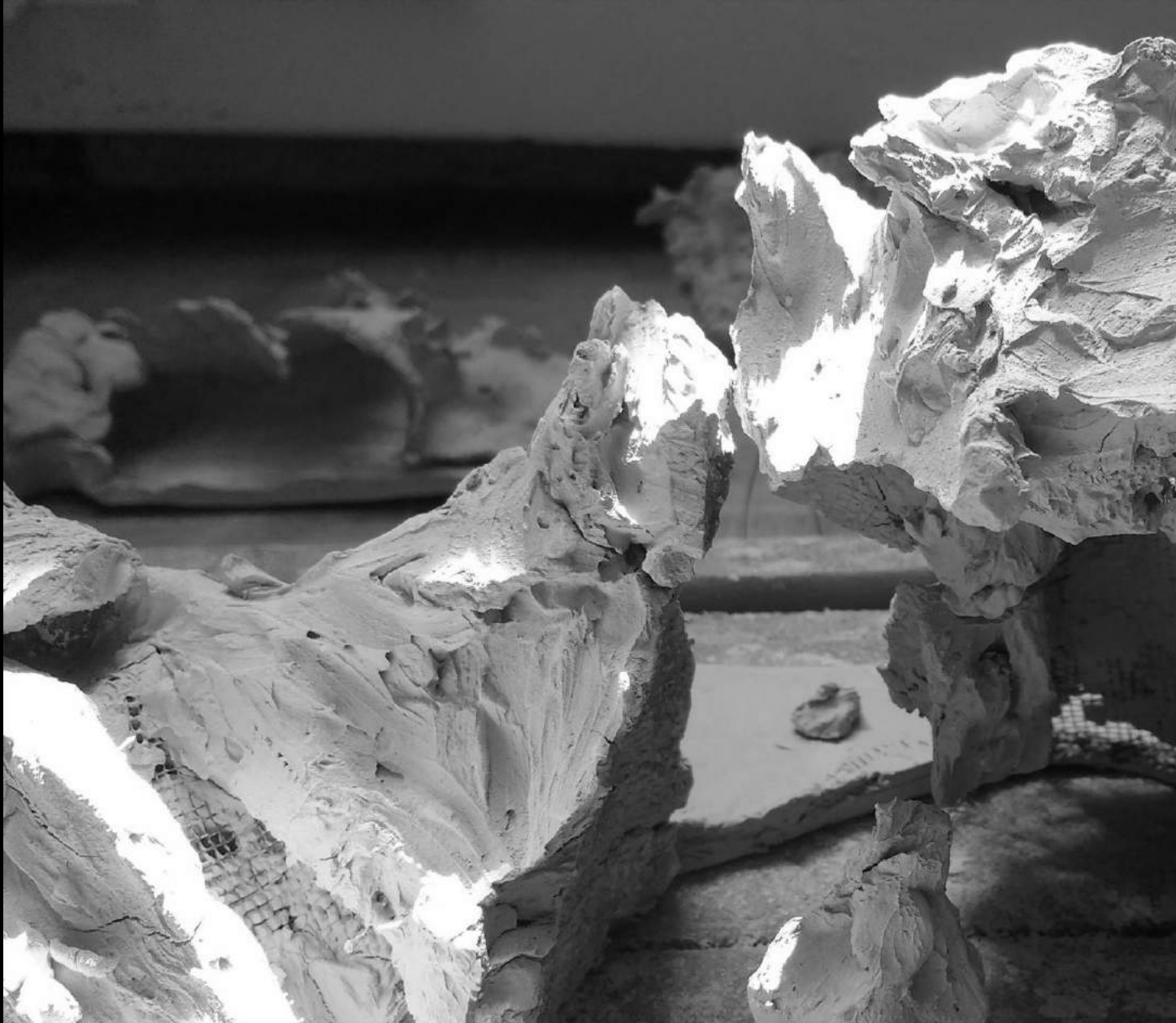
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Embodiment of Chaos

*part 01*



**Figure 1.27**  
**Clay and Mesh Model c**  
Closeup of Turbulance

*part 01*





**Figure 1.28**  
**Clay and Mesh Model c**  
Rupture



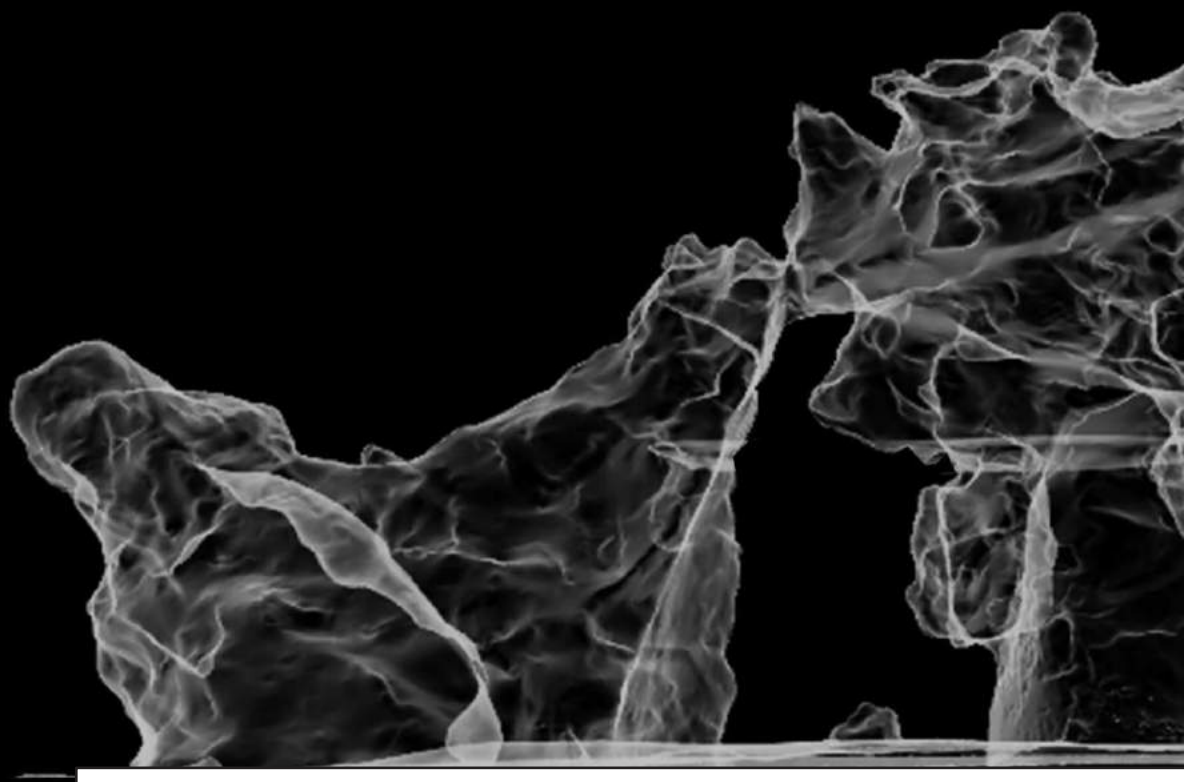
*part 01*





**Figure 1.29**  
**Clay and Mesh Model c**  
Light Enters the Interior

*part 01*

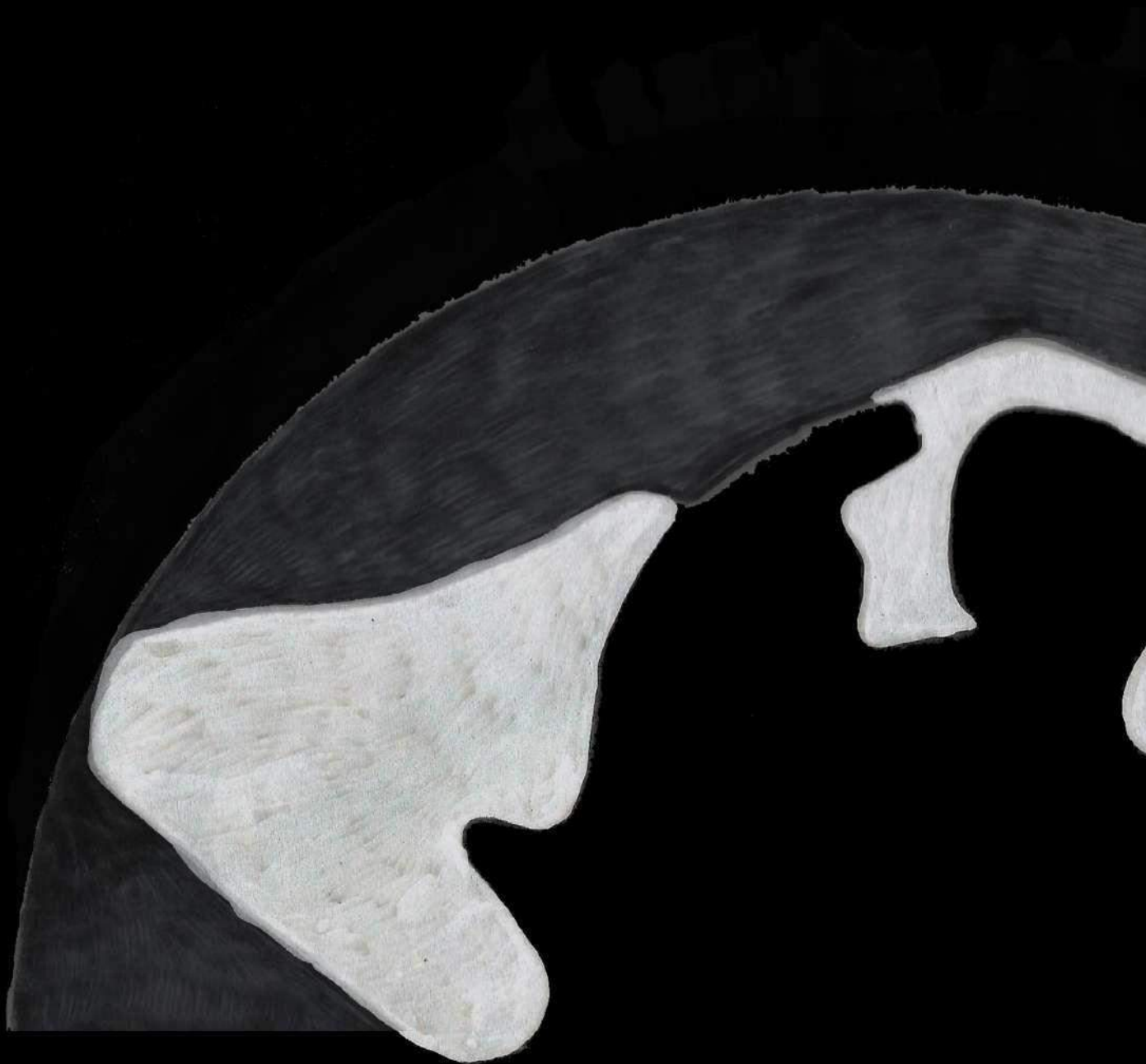






**Figure 1.30**  
**Clay and Mesh Model e Xray view**

*part 01*





**Figure 1.31**  
**Clay and mesh Model e planview**

*part 01*

I chose chiaroscuro to tell the story, because it creates focus by revealing and concealing, by strong contrast between light and dark. I intended to light each element separately, keeping the rest in darkness.

These spaces are cave-like dark solitary passages with shards of I depicted the human experience in the sculpture by creating montages as a sequence of spaces.

## *Synthesis*

The territory of the cave is fabricated with series of spaces that frame sensations and optical experiences. These are thresholds that define each segment of the journey. In each segment, a chaos is framed, which becomes sensory, extracting qualities of the materials or objects that become expressive. It brings into itself the chaotic rhythmic patterns of the materials, light, shadow, void and different pieces of the world. The affect is of mysterious qualities of moments in the world. It is mystic, dark, warm, tactile and sensual.

*Story-Telling Through Light*





**Figure 1.32**  
Dark solitary passages with  
gleam of light..

As a visitor walks down though the cave like long tunnel,  
one becomes a part of a journey away from the everyday.  
Its a passage that takes them to some place they have never  
been.

It is a passage framed with obscurity, a dark entry of uncertainty. One feels nothing but silence and disorientation. It is a darkness of the womb. Absorbed in a world of shadows, one would only see only a faint light of mystical intensity. The darkness all around makes one more sensitive to light, making the trickle of light more significant.



“Envisage a self that can in certain situations observe itself in the very act of confronting a fearfull inner abyss and attain a certain dark grandeur”<sup>12</sup>

*Story-Telling Through Light*





**Figure 1.33 Confrontation**

## *Synthesis*

The spaces are composed through its use of material and the play of light and dark. Tactility of the surfaces are highlighted through chiaroscuro. It is a combination of open and closed spaces. A modelled cave like path of circulation with controlled perspectives. It is a passage that leads to destination but also allows meandering and exploration. The passage is composed of varying rhythm. At certain intervals it consists of moments of pause and contemplation at others, there are sudden transitions and breakthroughs. There are melodies of passing light and space. Moments of mounting and depleting energy.

**Figure 1.34**  
Moments of  
sudden transition

*Synthesis*





**Figure 1.34**

*Synthesis*







**Figure 1.35**

It is a dark solitary passage with moments of pause and contemplation.

Moments of the journey is marked by a ritardando caused by light entering from above. It causes stagnation and overwhelming silence. It marks moments of spiritual enlightenment.

**Figure 1.36**  
moment of enlightenment

*Synthesis*





*Synthesis*





**Figure 1.37**  
Synthesis

## Endnotes

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10. Rabindranath Tagore, Rabindranath Tagore Quotes. BrainyQuote.com, BrainyMedia Inc, 2019. [https://www.brainyquote.com/quotes/rabindranath\\_tagore\\_162956](https://www.brainyquote.com/quotes/rabindranath_tagore_162956), accessed June 16, 2019.
11. Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, Trans. Brian Massumi,(Minnesota: University of Minnesota Press, 1987) 4
12. Arthur Schopenhauer, *The world as Will and Representation* (1819), vol. III; trans.Jill Berman (London : Everyman, 1995), quoted in Simon morley, *The sublime*



## PART 02

I searched for works of architecture that captured analogous sensations in space, matter and light.

NATIONAL ASSEMBLY BUILDING, DHAKA

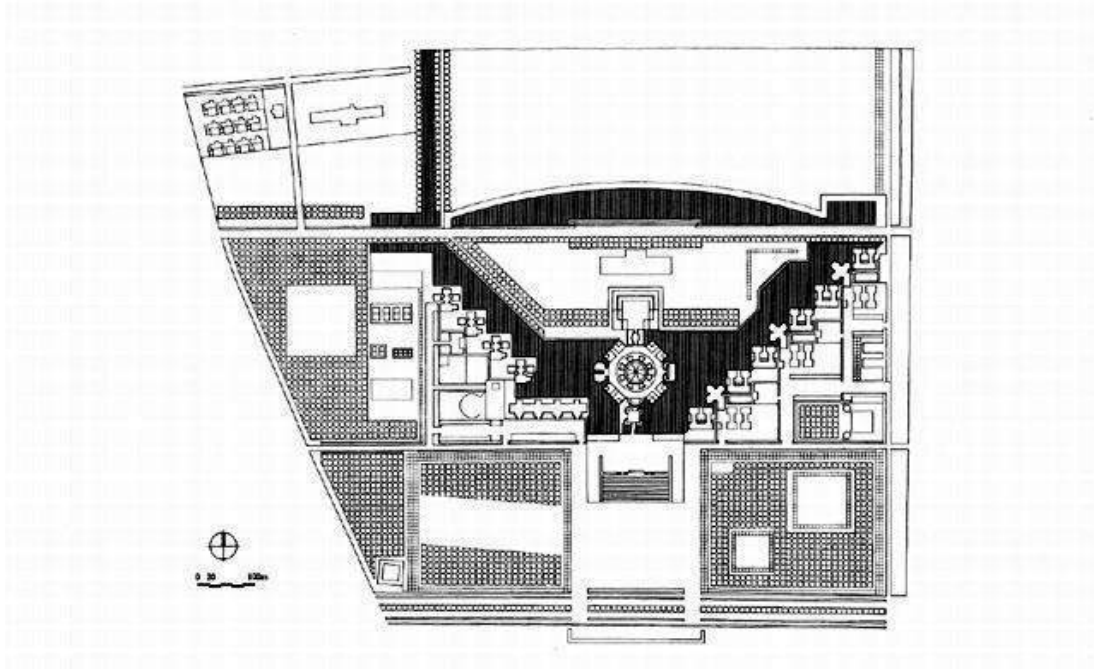
## *National Assembly Building*

I visited the National Assembly building in Dhaka, Bangladesh, to experience Louis Kahn's mastery in light and form with a hope of documenting the changing light, the atmosphere in both inside and exterior of the building. Bangladesh is my birthplace. I am aware of the strong light most of the year and the strong chiaroscuro in buildings. Due to restrictions from authority, I could not document the interior. Nevertheless, I experienced the building in its changing light from day to evening. I discovered and documented series of spaces in the exterior that frame views and optical experiences.

Louis Kahn treated assembly as a transcendental nature. This is manifest in the National assembly building of Bangladesh, the icon of democracy in the country. The decision to build the national parliament there was taken in 1959, not out of reverence for democratic institutions, but to pacify the growing resentment among the Bengalis against the authoritarian motives of western Pakistan. Long before its vocation as a democratic 'emblem' and a political 'citadel' it became fused in the collective mindset, through its image, as an emblem of things to come. "A hope". Afterwards, in its essence, it revealed the sacredness in the fundamental nature of the human. Perhaps an indiscernible mix of Zoe and Bios<sup>13</sup> combining nature, spirituality and politics.

In the assembly of the concrete, the perforations and space of shadow, Louis Kahn landscaped the building in a phenomenal sense, incorporating the milieu of nature, the sun, wind and air, and the concept of erosion creates a rhythm, a vibrancy that expresses the idea of 'delta', the incredible land-water mesh of Bangladesh. The spaces of the building are folded into different layers. Each layer of space has its unique cavernous darkness, and shadows erupt with different qualities of light. Some light fragile and some intense and lofty, all cutting in the refrain of concrete walls, deforming, destabilizing, and dissolving it. The functions of the building as an assembly, and its spirituality, are indistinguishable, both are omnipresent.

*National Assembly Building*



**Figure 2.01**  
Site Plan, National Assembly Building,  
Dhaka

*National Assembly Building*



**Figure 2.02**  
Aerial View,  
National Assembly Building, Dhaka

### *National Assembly Building*

This building is a semblance of the delta, labyrinth of channels, swamps, lakes, and flood plain sediments. It is a semblance of lives of people living in the delta, of their aspirations and struggles.



**Figure 2.03**  
**Ganga-Brahmaputra Delta**





**Figure 2.04**  
**Nagafon Ghat by Zohan Zoffany**

*National Assembly Building*

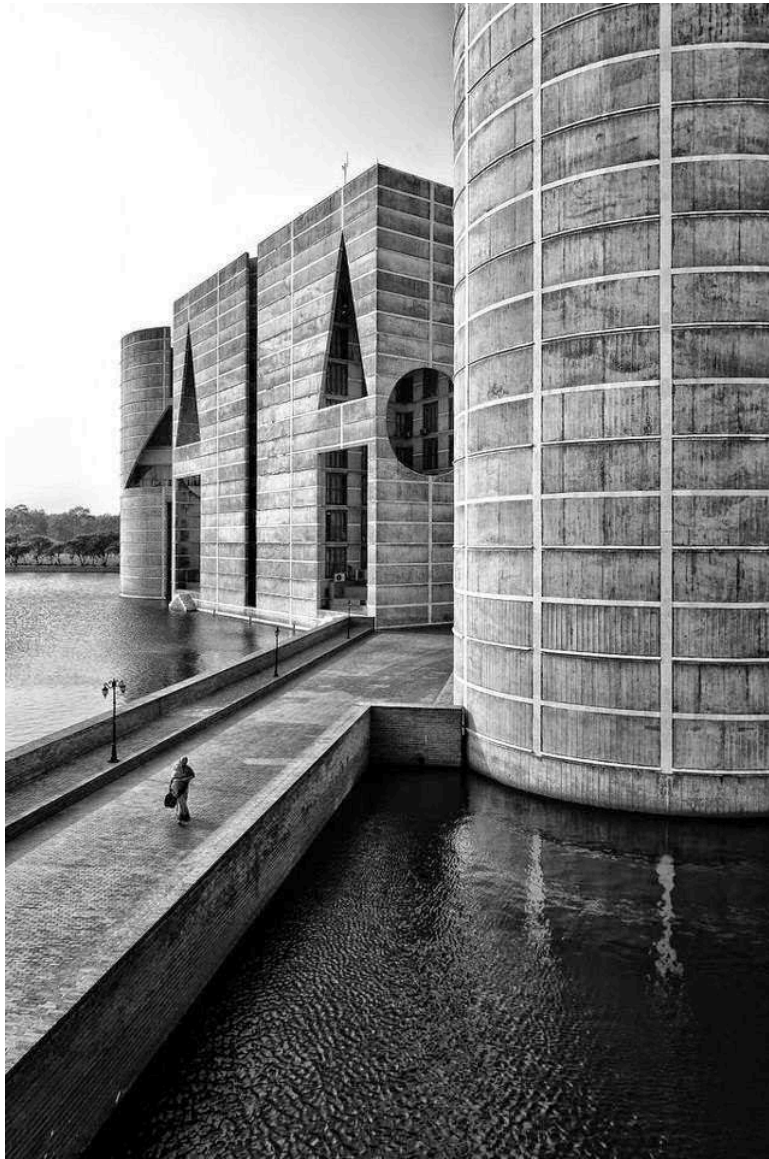


**Figure 2.05**  
**The South Gate of the Lalbagh**  
**by Zohan Zoffany**

## *National Assembly Building*

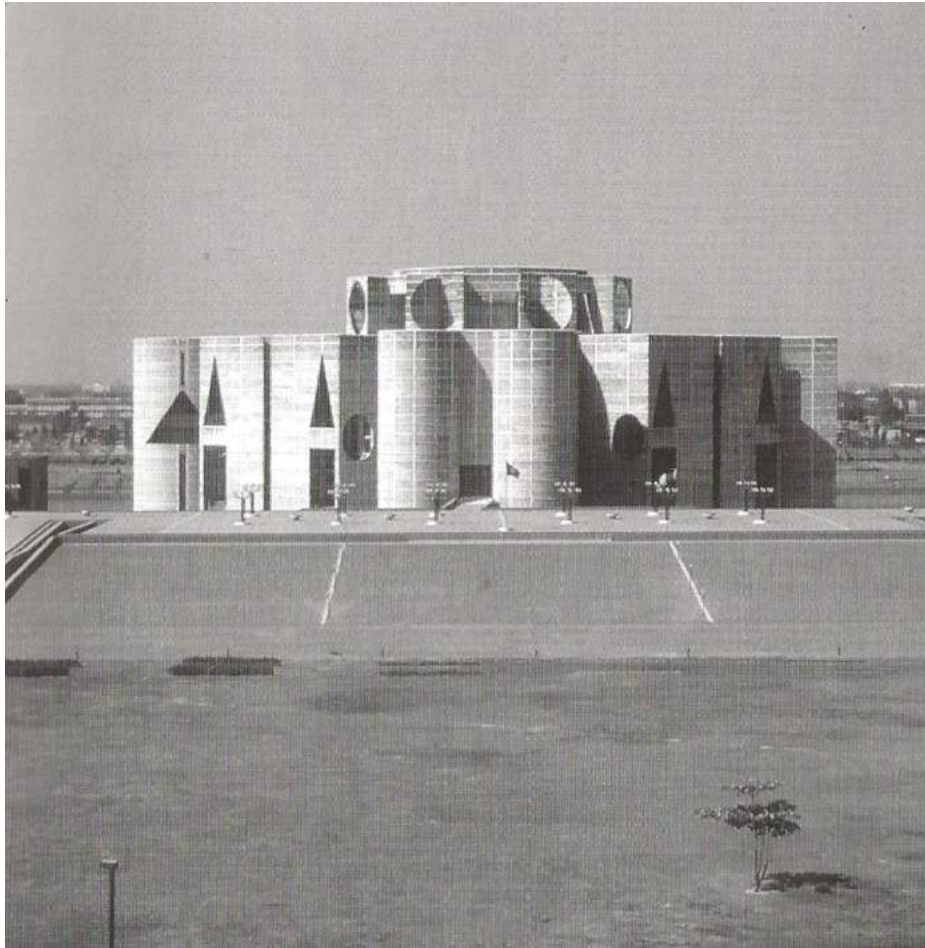
The building is like a fort. It is heavy, sombre, dark, shadowy with mystic, spiritual components. Spaces transform with change in light. In this building, brick has more personality and concrete is more transformable.

*National Assembly Building*



**Figure 2.06**  
**View of Driveway to National Assembly Building,**  
**Dhaka**

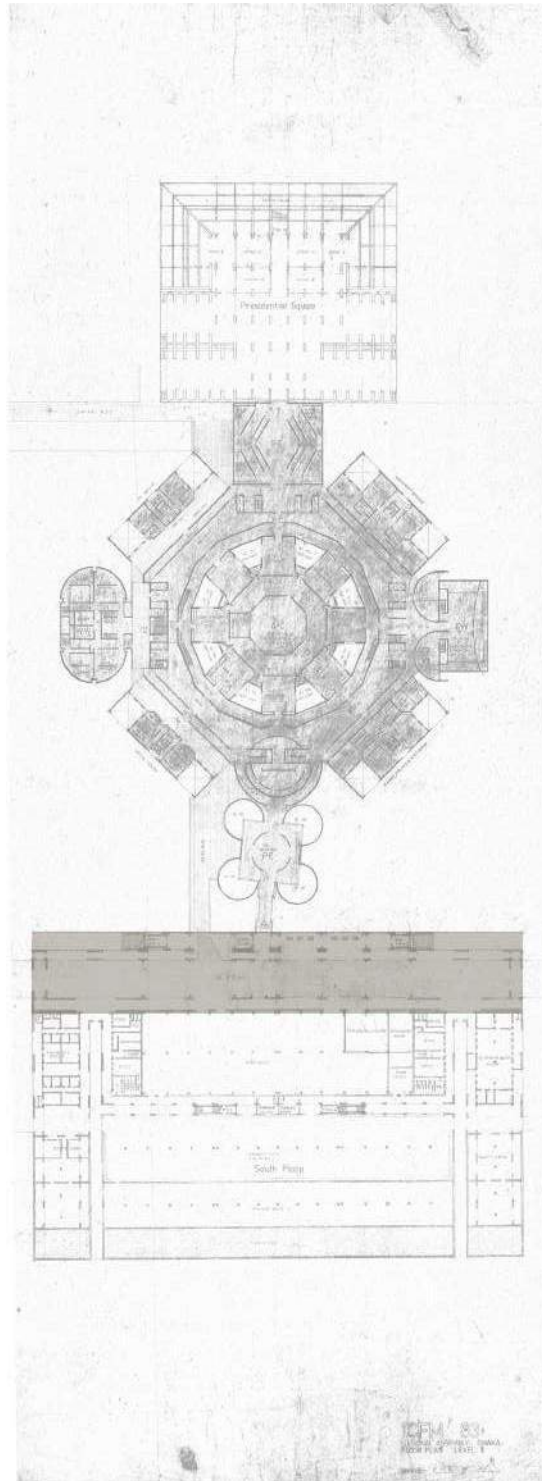




**Figure 2.07 View of  
South Plaza,  
National Assembly  
Building, Dhaka**

During my visit to the building, I discovered a series of spaces that frame views and optical experiences. The following are those frames in the passage under the south plaza that leads to the building in chronological order.

*National Assembly Building*



**Figure 2.08**  
**Passage Under South**  
**Plaza**

*National Assembly Building*



**Figure 2.09**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**





**Figure 2.10**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**



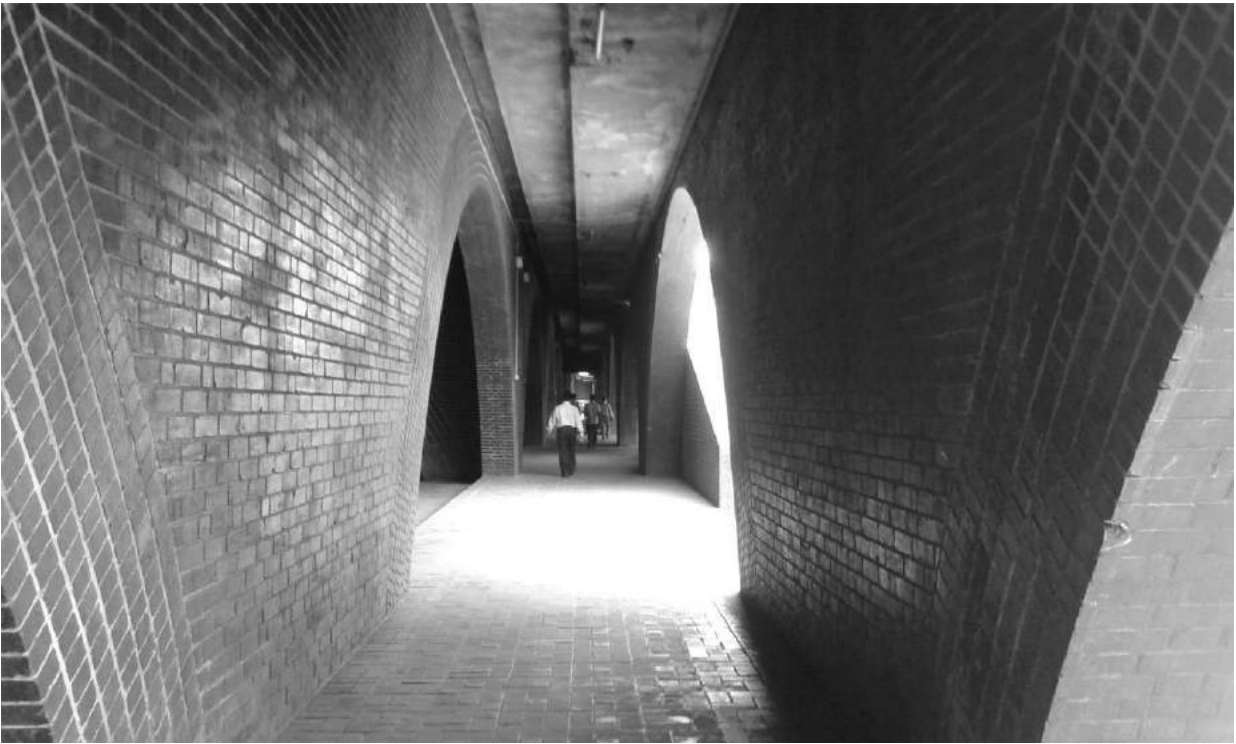
**Figure 2.11**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**



**Figure 2.12**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**



**Figure 2.13**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**



**Figure 2.14**  
**Passage to Entrance at Level 1, National**  
**Assembly Building, Dhaka**





**Figure 2.15**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**



**Figure 2.16 Passage to Entrance at  
Level 1, National Assembly  
Building, Dhaka**



**Figure 2.17**  
**Passage to Entrance at Level 1, National**  
**Assembly Building, Dhaka**





**Figure 2.18**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**



**Figure 2.19**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**



**Figure 2.20**  
**Passage to Entrance at Level 1, National**  
**Assembly Building, Dhaka**



**Figure 2.21**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**



**Figure 2.22**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**



**Figure 2.23**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**

*National Assembly Building*



**Figure 2.24**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**



*National Assembly Building*



**Figure 2.25**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**



*National Assembly Building*



**Figure 2.26**  
**Passage to Entrance at Level 1, National**  
**Assembly Building, Dhaka**

*National Assembly Building*



**Figure 2.27**  
**Passage to Entrance at Level 1,**  
**National Assembly Building, Dhaka**

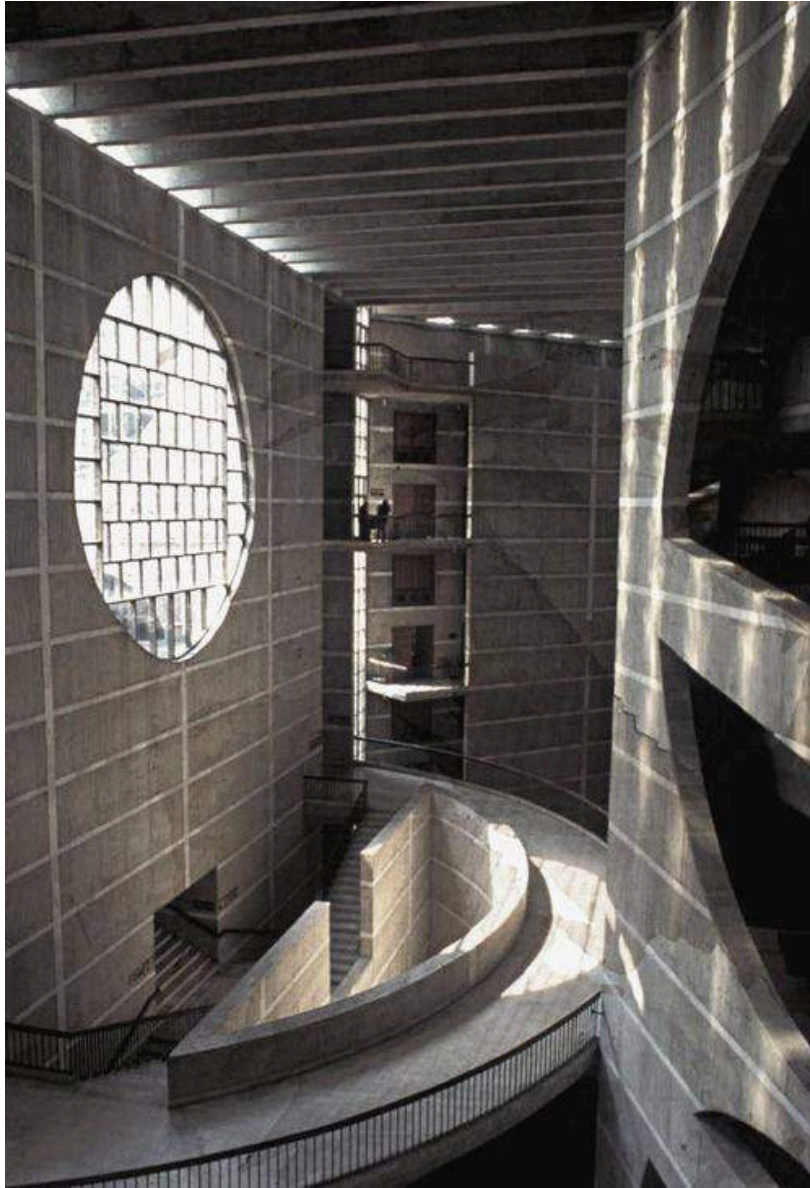


**Figure 2.28**  
**Passage to Entrance at Level 1, National**  
**Assembly Building, Dhaka**

### *National Assembly Building*

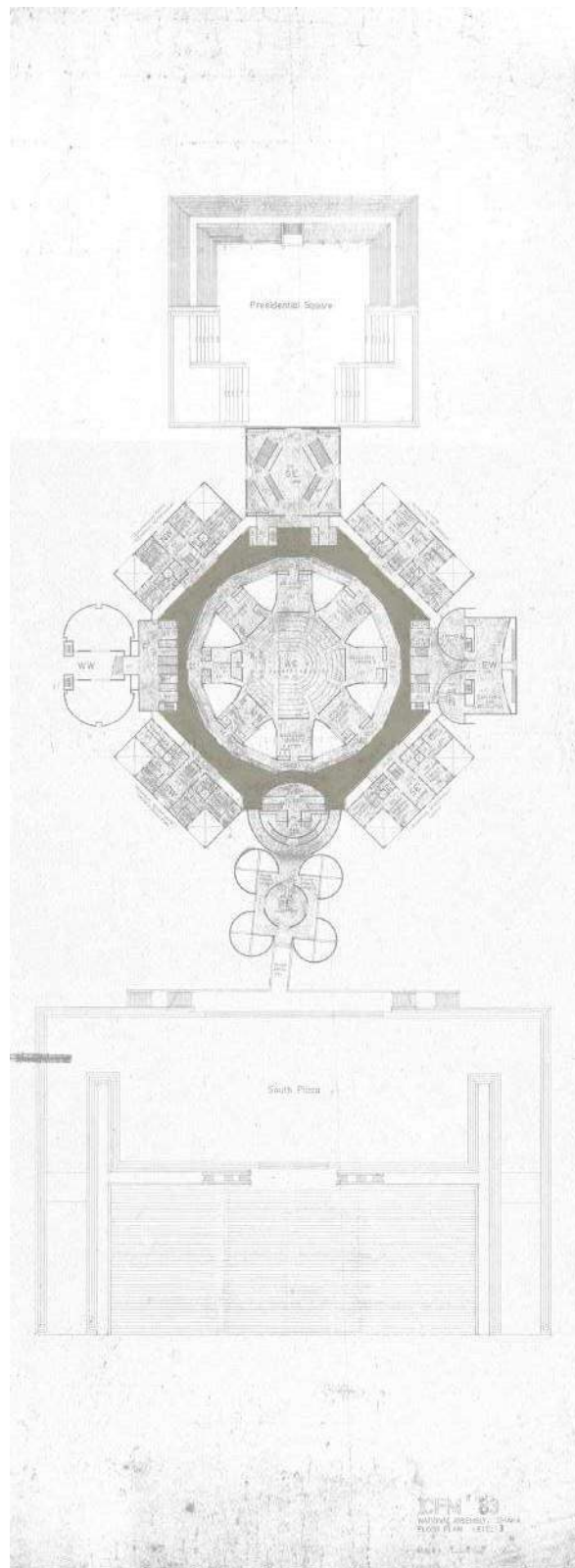
The ambulatory space - the seven storied void, the circulation ring inside the building - gives it its temperament. Streets connect the outer offices and assembly chamber. It is like that of the painting 'Carceri' by Piranezi which has bridges, staircases, chambers and human figures that create rhythm with repetition and play of light and shadow. Here different qualities of light materialize from various sources and fill the void. One can see the different layers of space: outer ring, inner ring and the void in-between.

Stairs, walkways and openings create experiences similar to that of pradakshina circumambulation in Buddhist stupas.



**Figure 2.29**  
**Ambulatory Space, National Assembly Building,**  
**Dhaka, Bangladesh**

*National Assembly Building*



**Figure 2.30**  
**Level 3**



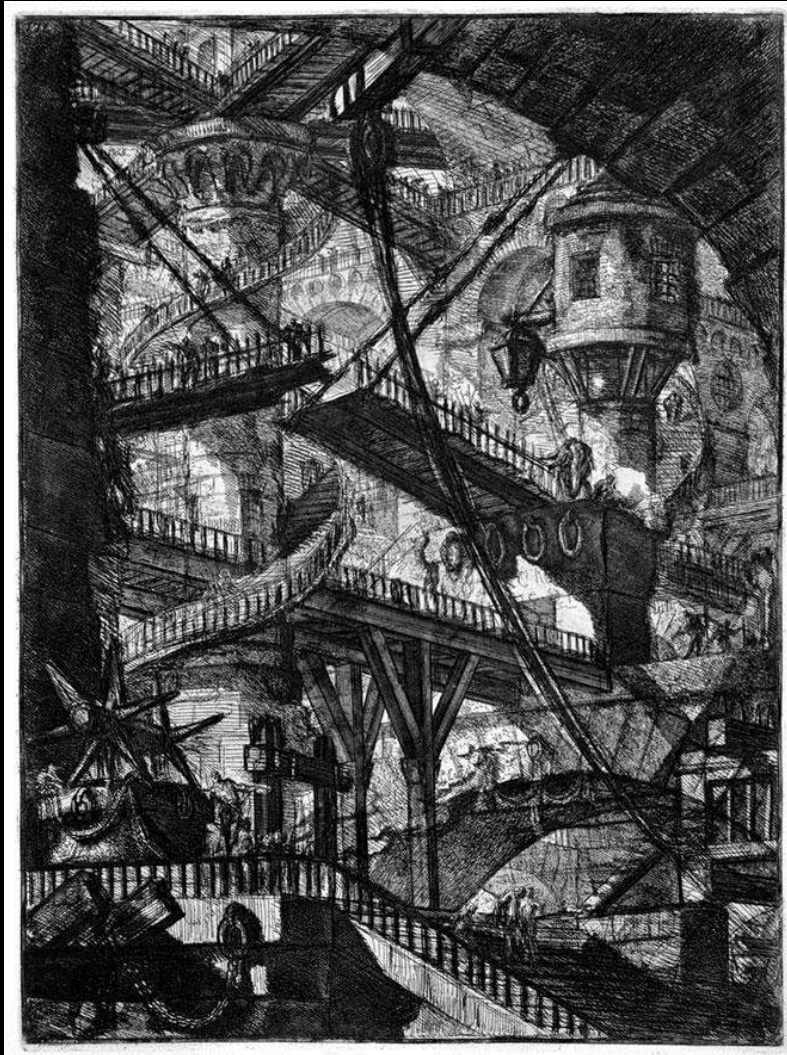


Figure 2.31  
Carceri Piranesi

## *National Assembly Building*

The openings in the ambulatory space bring pieces of the outside world into the space. The mood of the space is dependent on the weather outside. Slight variations change the color of the concrete walls drastically. The strip windows on the roof arranged perpendicularly to each other create caustic light, accompanied by the shadows of the ribbed roof which are always in flux. This play between light and shadow varies with the progression of the sun.

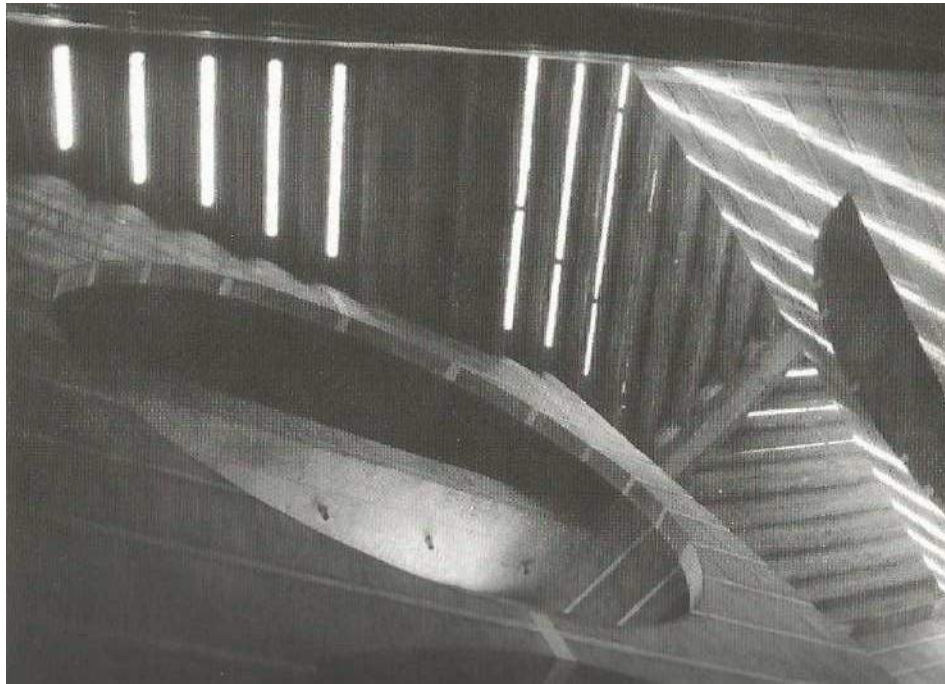




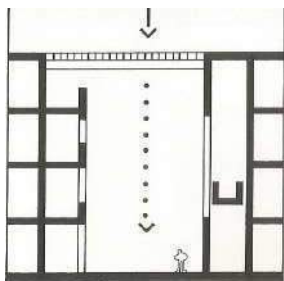
**Figure 2.32**  
**Sketch of the ambulatory**



**Figure 2.33**  
**Sketch of the ambulatory**



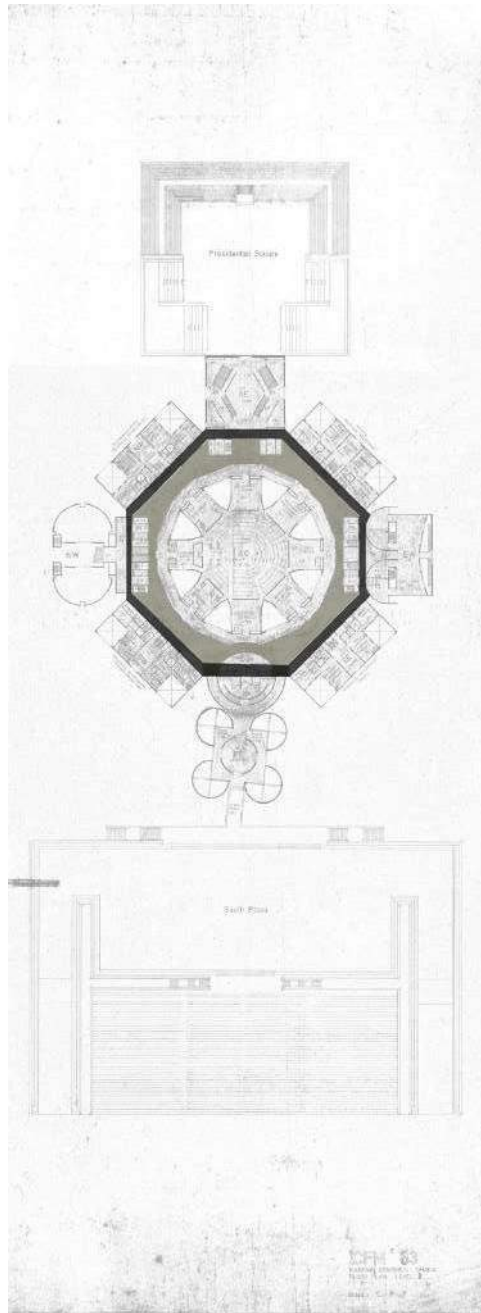
**Figure 2.34**  
**Ribbed Roof in ambulatory**



**Figure 2.35**  
**Section Illustrating the**  
**Entry of Light**

## *National Assembly Building*

The rhythm created by the fragile light and shadow of the strip windows are interrupted by monolithic lights at transitional points in the octagonal plan. These are rectangular windows placed on the corners of the outer office ring .



**Figure 2.36 Corridor  
in the Outer Office Ring**



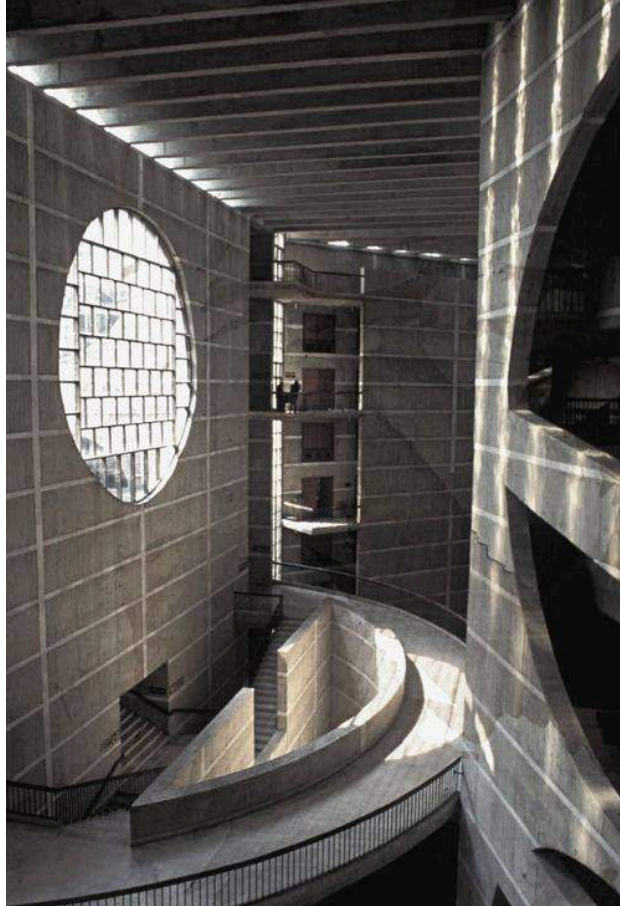
**Figure 2.37**  
**Light Through Layers in National Assembly**  
**Building, Dhaka**

### *National Assembly Building*

The perforations on the inner walls which are circular, semicircular or triangular also provides light into the space. They also light the staircases and corridors. This light comes mainly from the 'hollow columns' or the light wells placed outside the assembly hall.

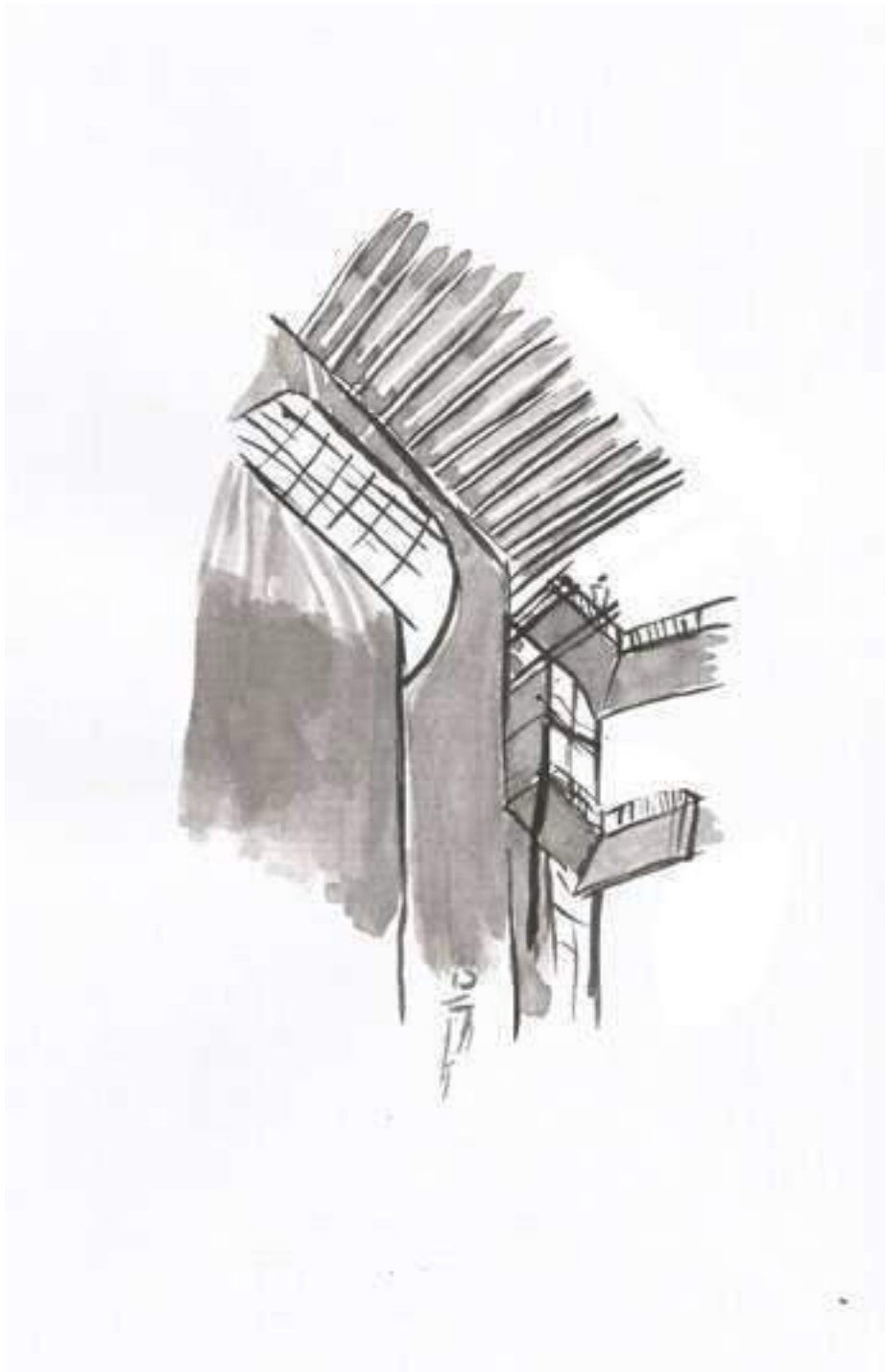
The loftiest light comes from the circular opening in front of the prayer space. This opening is wrapped by a light well. It is an invitation to the mosque. It is a source of lofty and monolithic diffused light that induces the feeling of enlightenment.

*National Assembly Building*



**Figure 2.38**

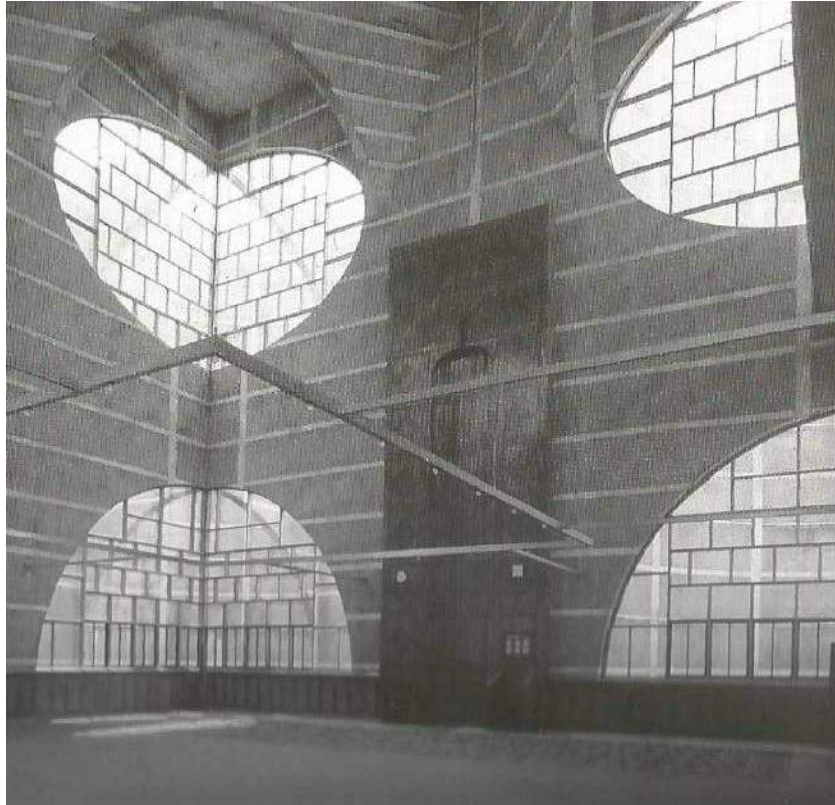




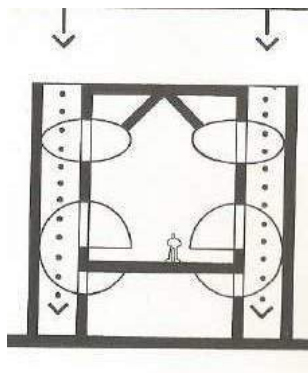
**Figure 2.39**  
**Sketch: An Invitation**



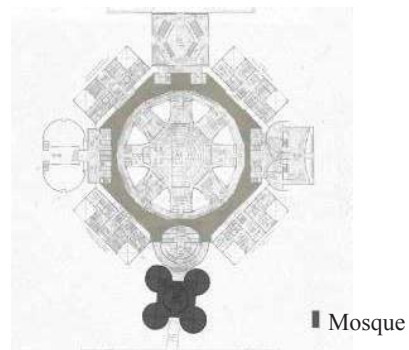
*National Assembly Building*



**Figure 2.40**  
Openings in the Mosque



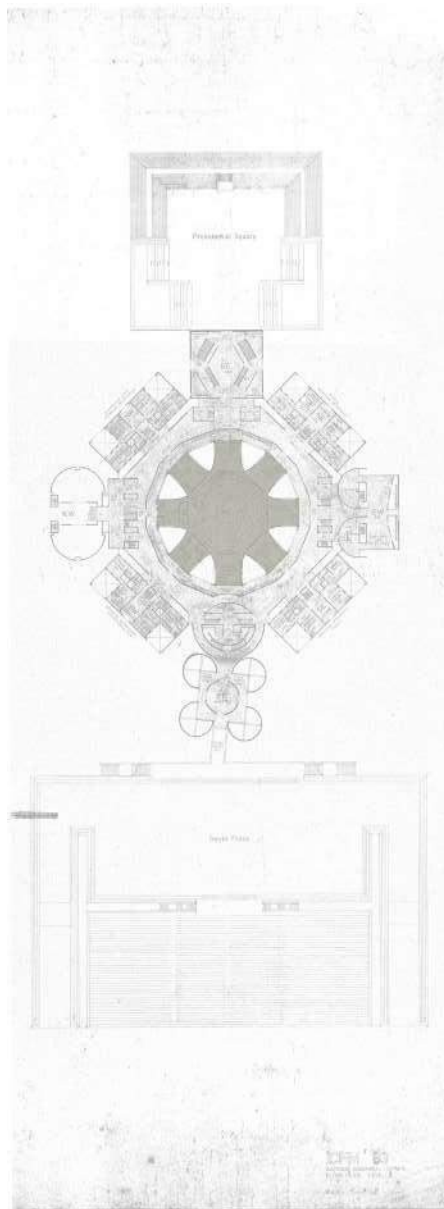
**Figure 2.41**  
Section Illustrating  
the Entry of Light



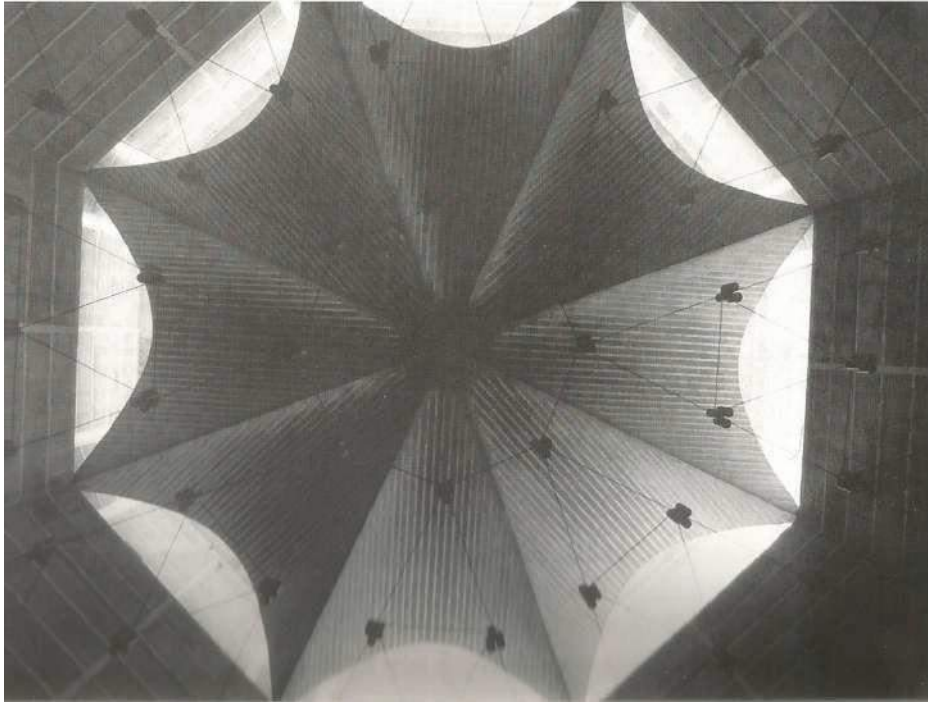
**Figure 2.42**  
Plan View Illustrating Entry to  
Mosque Ablution area at Level 3

## *National Assembly Building*

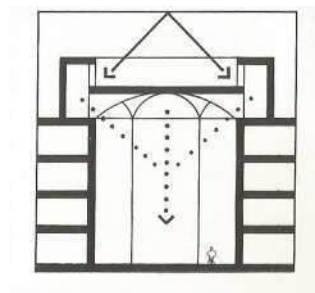
The assembly hall is lit through a hyperbolic paraboloid roof which spans the octagon of the assembly hall. Light enters through the parabola openings into the interior.



**Figure 2.43**  
**Plan View Illustrating the**  
**Assembly hall**



**Figure 2.44**  
**Paraboloid Roof**



**Figure 2.45**  
**Section Illustrating the**  
**Entry of Light.**

## *National Assembly Building*

I have spent my early years in Kyoto, Japan and I experienced the seasonal light variations.

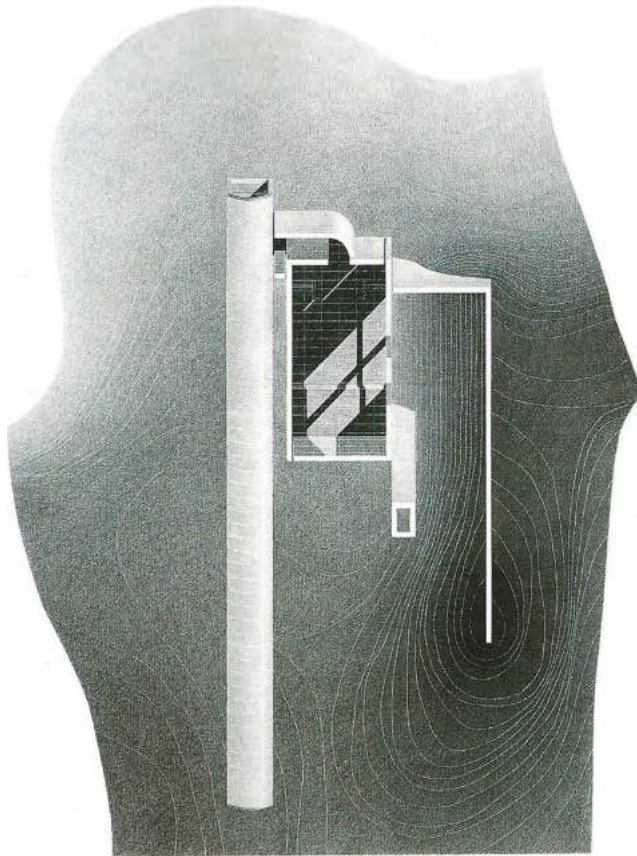
The chapel at Mount Rocco in Kobe, Japan by Tadao Ando is fabricated with series of spaces that frame sensations and optical experiences using various light qualities.

CHAPEL AT MOUNT ROCCO, KOBE,  
JAPAN

### *Chapel at Mount Rocco*

The chapel on Mt Rocco by Tadao Ando is in Kobe, Japan amidst an array of greenery with a daunting view of the sea. The territory of the chapel is a series of spaces that frame sensations and optical experiences. There are thresholds that define each segment of the journey as one moves through the building. Each of these segments is a block of sensations, a combination of percepts and affects that induce bodily becomings that co-evolve with the becoming of matter or event. It is a link between the sacred and the profane, between conscious and subconscious. One that can induce complete state of contemplation.

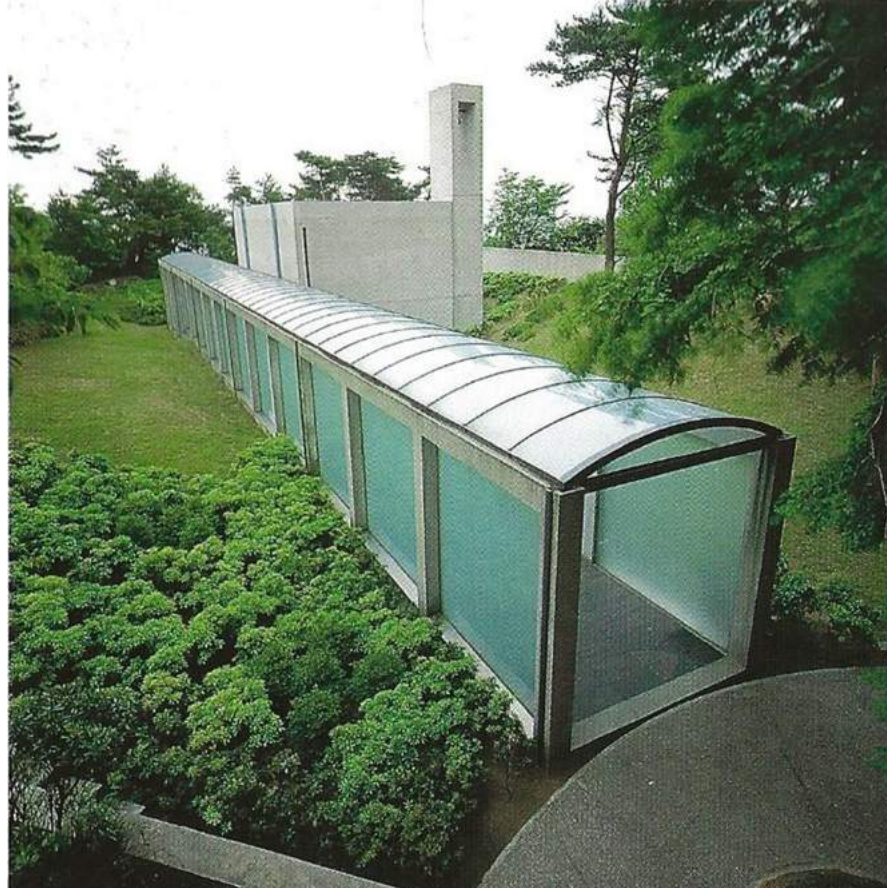
*Chapel at Mount Rocco*



**Figure 2.46**  
Plan, Chapel at Mount  
Rocco, Kobe, Japan



*Chapel at Mount Rocco*



**Figure 2.47**  
Entrance Tunnel at  
Chapel at Mount Rocco



walking down to the long tunnel, visitors become a part of a journey away from the everyday. It is a passage framed in obscurity. The walls are frosted glass. The translucency of the glass reminds us of 'shoji', capturing the refrain of shadows and the tinge of light from outside and brings it inside.

*Chapel at Mount Rocco*



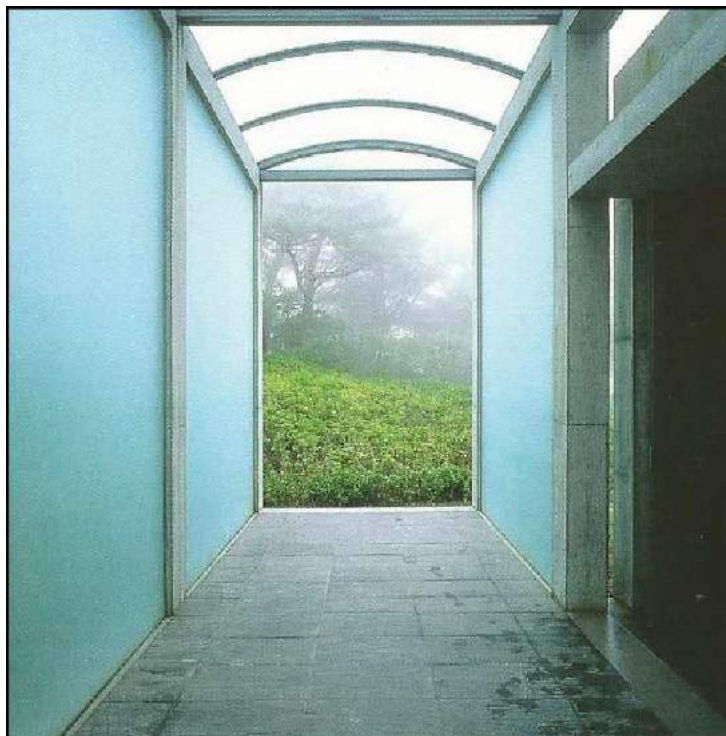
**Figure 2.48**  
Translucence of glass in  
the Tunnel



**Figure 2.49**  
Shoji Screen

At the end of this tunnel is a choice between the profane and the sacred, One leads to the outside world, framing a beautiful piece of landscape, perhaps a seductive world, the other leading to the chapel, a dark entry, of uncertainty. As one enters the vestibule, one feels nothing but silence and disorientation. It is the darkness of the womb. Absorbed in a world of shadows one sees only a faint light of mystical intensity.

*Chapel at Mount Rocco*



**Figure 2.50**  
Choice

A dark curving entrance with a guiding light directs one to the chapel. Here the refrain of light cuts through the refrain of volume, through the arborescent, giving rise to the sacred, spiritual energy.

*Chapel at Mount Rocco*

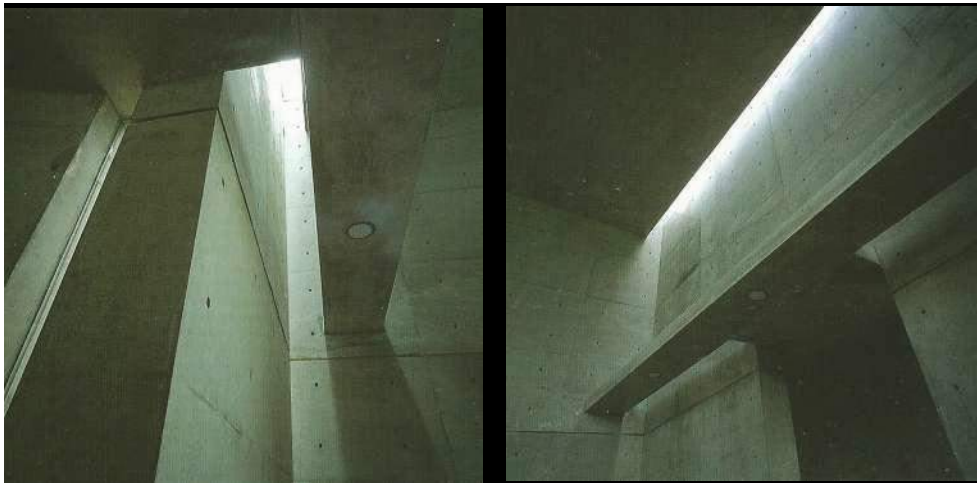


**Figure 2.51**  
Entry of  
Uncertainty

**Figure 2.52**  
Guiding Light

The light takes the role of a corroding agent, a refrain that cuts in to the refrain of the concrete walls , deforming and destabilizing it, it flows, becoming an autonomous entity enhancing its spirituality.

*Chapel at Mount Rocco*



**Figure 2.53**  
Corrosion  
of Concrete  
by Light

**Figure 2.54**  
Corrosion of  
Concrete by  
Light



The chapel is naturally illuminated through a window with glimpses of the natural world. The play between the refrains, of light and concrete wall is everchanging, varying from day to day and season to season.

The end of the journey is marked by a floating cross illuminated from above, behind the altar. The darkness all around makes one more sensitive to light. Floating in the shadows, the cross marks the ultimate moment of spiritual enlightenment.

*Chapel at Mount Rocco*



**Figure 2.55**  
Glimpse of  
Garden

**Figure 2.56**  
Illuminated Cross

## Endnote

13. Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life*, trans. Daniel Heller-Roazen (Stanford, California: Stanford University Press, 1998)

## PART 03 REFLECTION

## *Reflection*

Following are the thresholds and transition points in the passage to both the buildings.

*Reflection*

Chapel at Mount Rocco



National Assembly Building

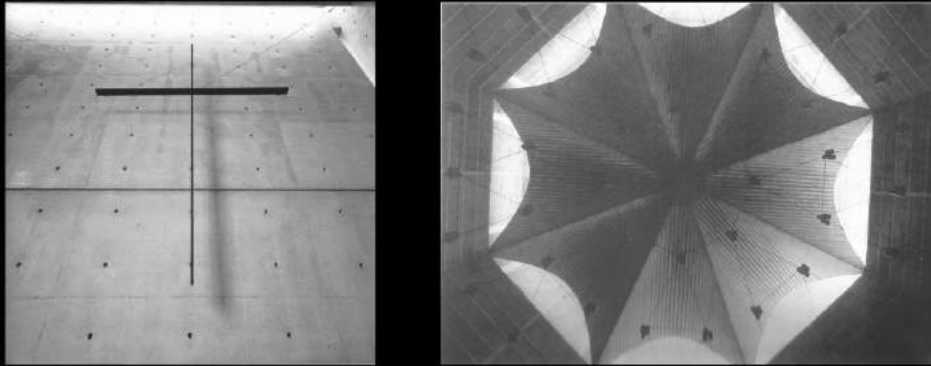


**Figure 3.01**  
Thresholds and Transition



*Reflection*

Final Moment



**Figure 3.02**  
**Final Moment**



## *Reflection*

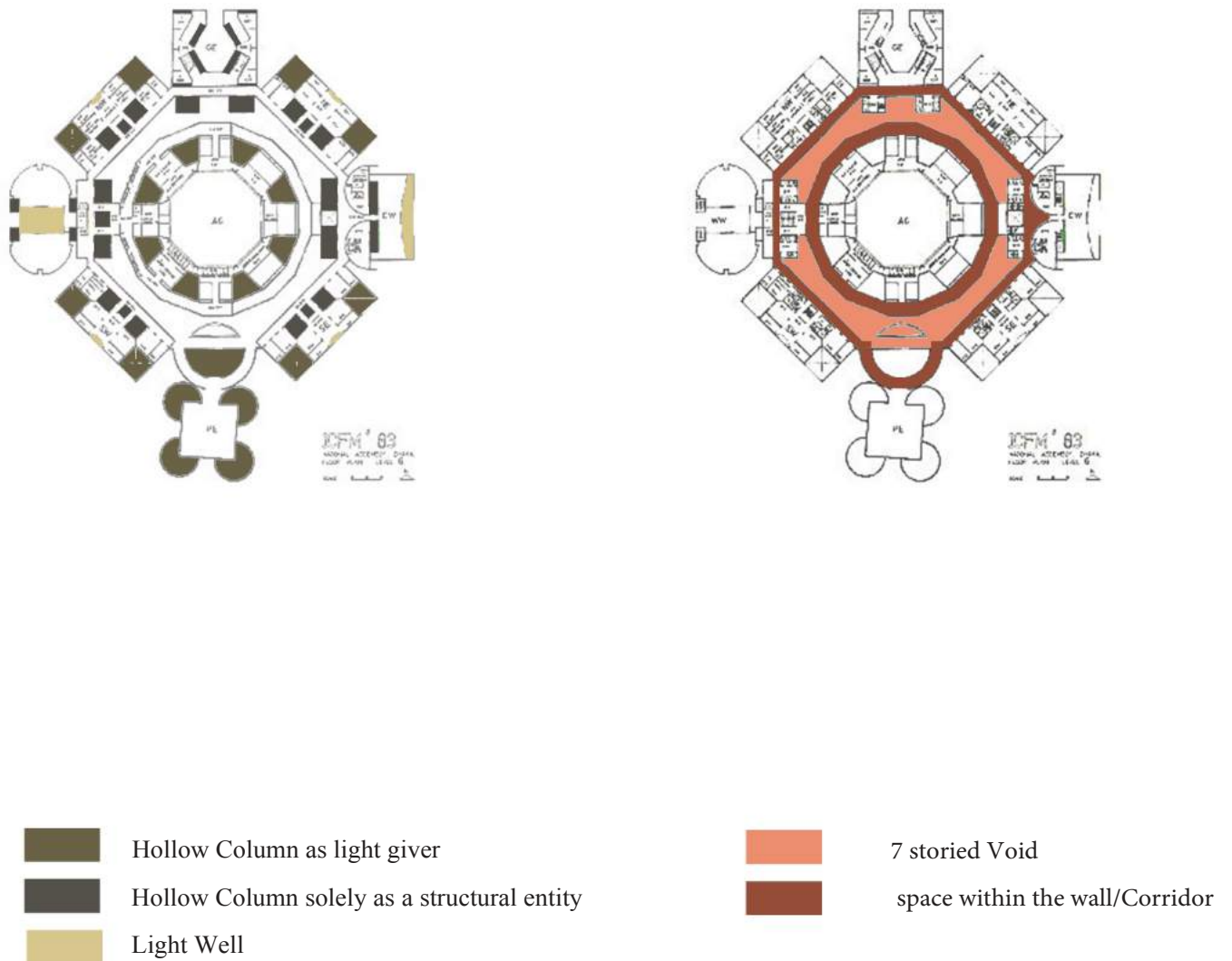
Unlike Chapel at Mount Rocco, the concrete in national Assembly feels heavy. The commonality of National Assembly building and Chapel at Mount Rocco is the interaction of light, matter and space to create experience of austerity and silence.

## Hollow Columns

## *Reflection*

" In the assembly I have introduced a light-giving element to the interior of the plan. If you see a series of columns, you can say that the choice of columns is a choice in light. The columns as solids frame the spaces of light. Now think of it just in reverse and think that the columns are hollow and much bigger and that their walls can themselves give light, then the voids are rooms and the column is the maker of light and can take on complex shapes and be the supporter of spaces and give light to spaces. I am working to develop the element to such an extent that it becomes a poetic entity which has its own beauty outside of its place in the composition. In this way it becomes analogous to the solid column I mentioned above as a giver of light. "14

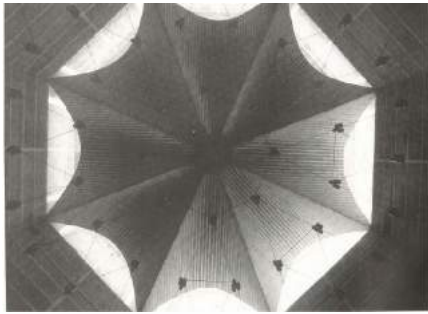
- Louis Kahn



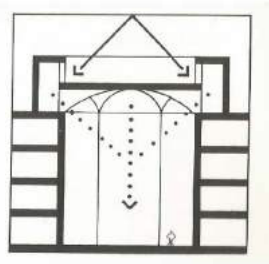
**Figure 3.03**  
**Analysis of Hollow Columns and Wall**  
**in National Assembly Building**

## Synthesis

Impression of a building



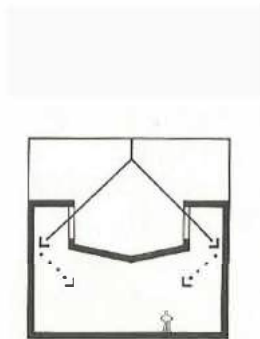
National Assembly Building, Dhaka, Bangladesh



**Figure 3.04**

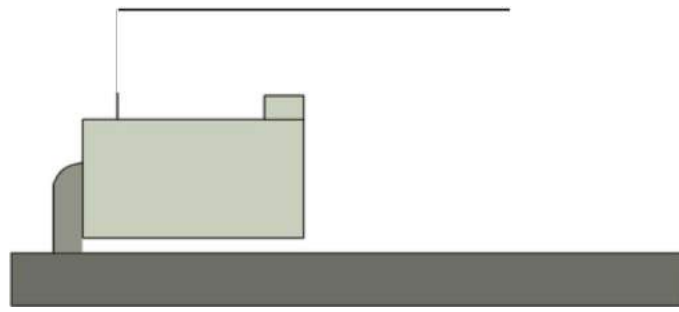


First Unitarian Church, Rochester



**Figure 3.05**

Similar section and light quality  
in a smaller scale.



- Colonnade
- A Choice and an entry of Uncertainty into Darkness
- Congregation

**Figure 3.06**  
Sequence of space



Caravaggio  
Lighting Strategy

**Figure 3.07**

Light comes from the top left corner, brushing the surface of the flesh, highlighting three dimensionality. Human flesh acts as a secondary source of light for the viewer.

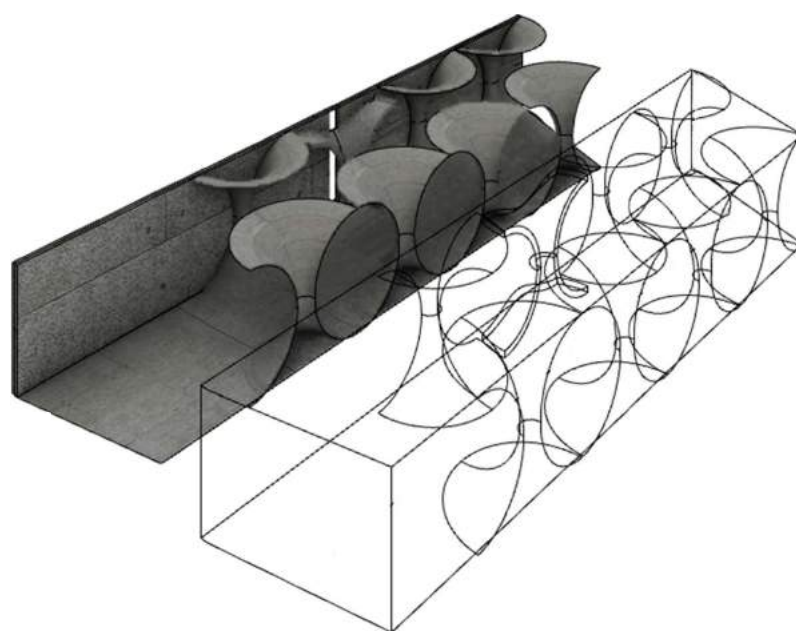


Henry Moore  
Formal Strategy

**Figure 3.08**

Depicts frames within the corporeal forms, fleshy walls with hollow interior space.



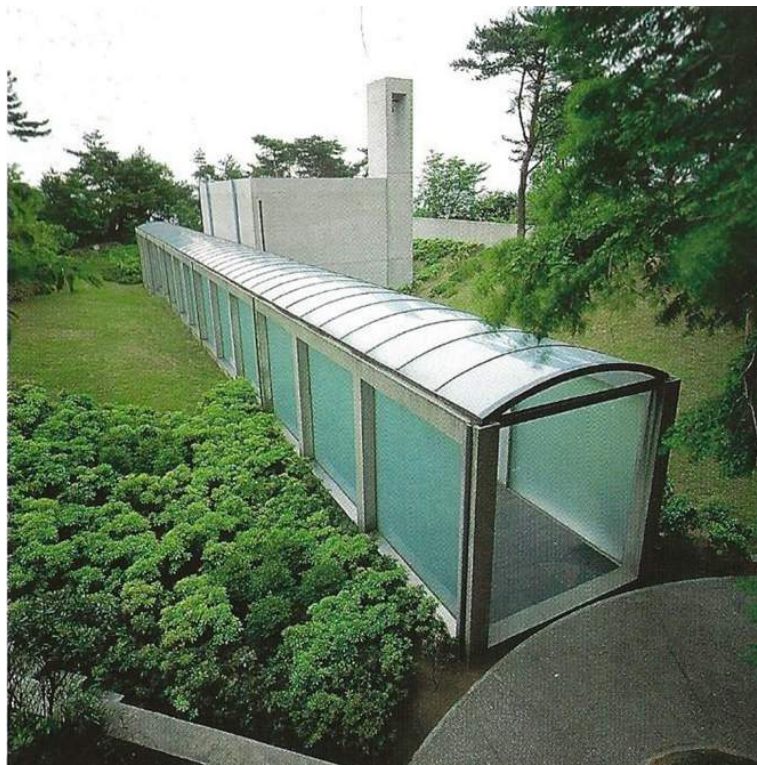


**Figure 3.09**  
Conceptual Form



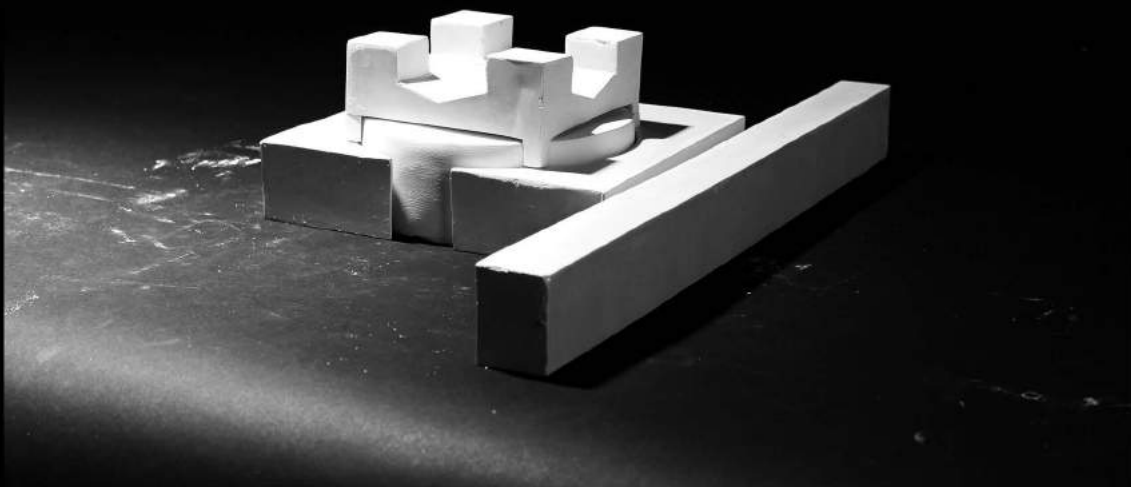
**Figure 3.10**

Entrance Colonnade  
at National Assembly  
Building, Dhaka

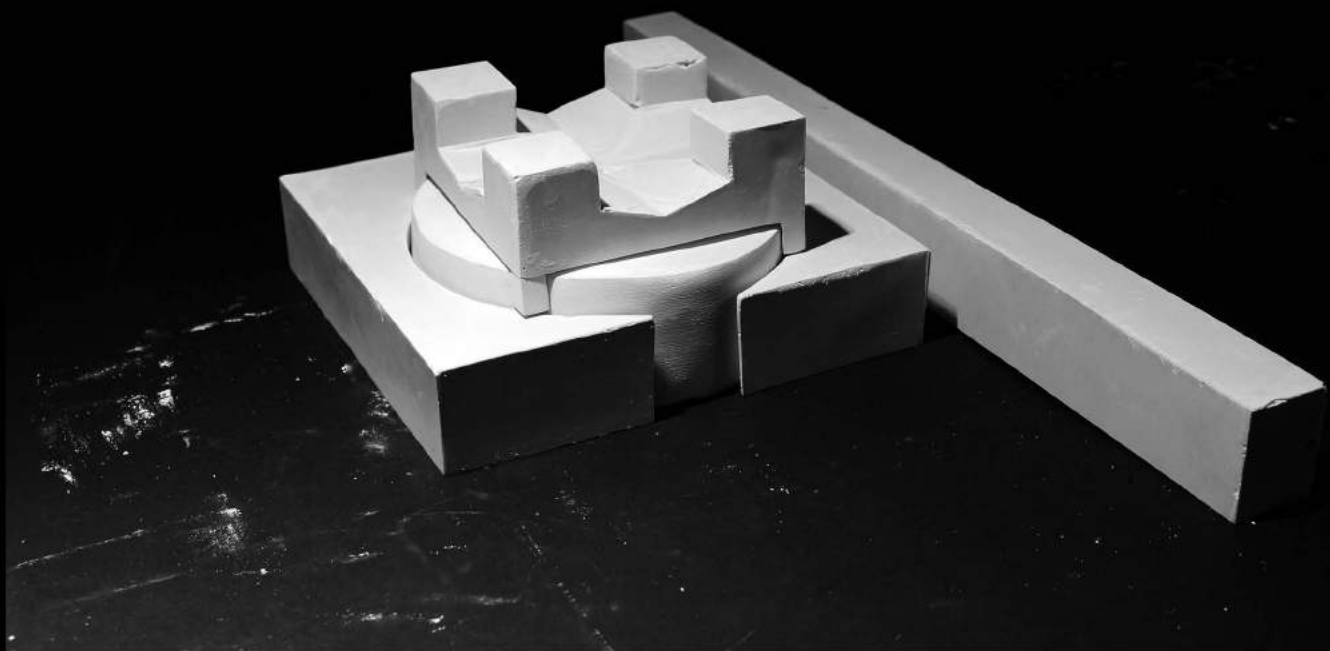


**Figure 3.11**

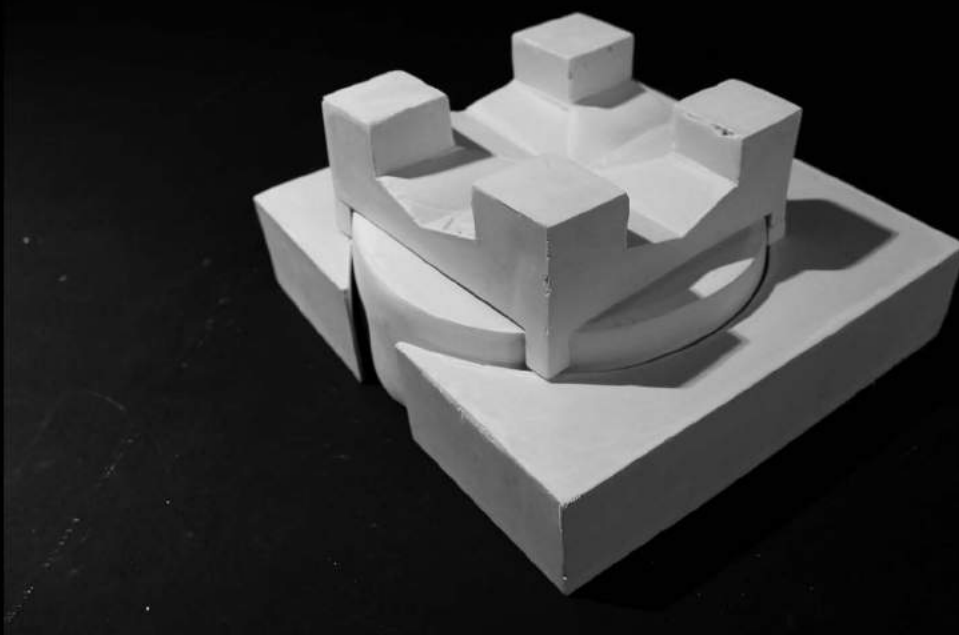
Entrance Colonnade  
at Chapel at Mount  
Rocco, Kobe



**Figure 3.12**  
**Conceptual Mass Model**  
**in Hydrostone Plaster**



**Figure 3.13**  
**Conceptual Mass**  
**Model in Hydro**  
**stone Plaster**



**Figure 3.14**  
Conceptual  
Mass Model in  
Hydrostone  
plaster

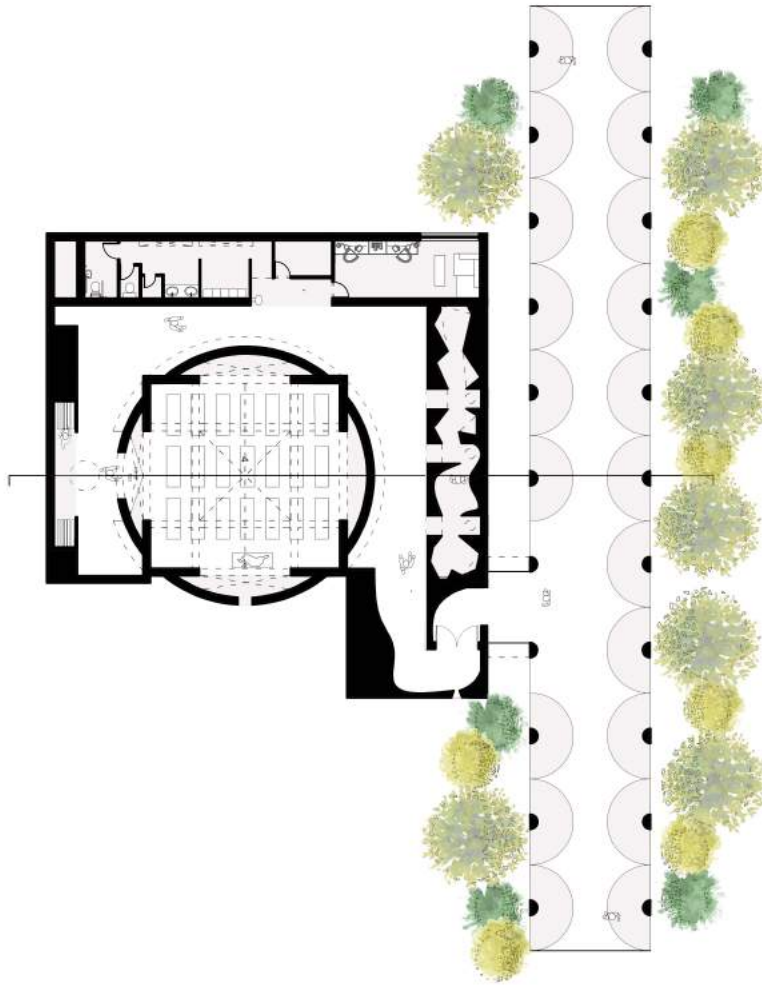


**Figure 3.15**  
**Sectional Model In**  
**Hydrostone Plaster**



**Figure 3.16**

Section



**Figure 3.17**

Plan



**Figure 3.18**

A site overlooking a river  
framing the profane.

Autumn Effect at Argenteuil,  
1873 by Claude Monet



## *Reflection*

The territory of the building is fabricated with series of spaces that induce sensations and optical experiences. As one moves through through the building, thresholds define each segment of the journey.

The journey begins in a fleshy colonnade surrounded by trees. It is a Cave like long tunnel, placed amidst an array of greenery with a view of a river. This is a journey away from everyday, a passage that would take the visitor to a place that they have never been. Like Chapel at Mount Rocco by Tadao Ando, the end of the tunnel offers a choice between the profane and the sacred. One leads to the outside world, framing a beautiful piece of landscape towards the river. Perhaps a seductive world, the other leads to the building, a dark, uncertain entry. A winding dark entrance with a guiding light directs one to the building. Narrow slits in the concrete wall guide the movement. Here, the light cuts through the wall as a spiritual entity.

Absorbed in a world of shadows, one feels nothing but silence and disorientation, with only faint light of mystical intensity. In the dark, trickle of light is more significant.

Entering the building, one finds a passage that allows meandering and exploration. The passage is composed in varying rhythms. At certain intervals, there are moments of pause and contemplation and at others, transitions. In the course of this journey, one would find light in spaces inside the thick wall. These spaces are comparable to the spaces within the hollow corporeal forms of Henry Moore, framed by the flesh, occupiable and meandering. Contrasting to the overall form of the building, these spaces are haphazard, inducing feelings of dissolution and unpredictability, like the forms in clay and mesh, echoing the poetry of Tagore and the mysteries of existence. Saturated in shadows, with faint light from above brushing the surface, the wall is like the flesh in paintings of Caravaggio.

This Space allows for moments of pause and contemplation.

## *Reflection*

One continues through the journey, finding functional spaces within the thick wall. Dividing the congregation hall and the outer corridor, a faint light washes the circular congregation hall, guiding visitors into the collective space.

Moments of this journey are framed by *ritardando* of movement caused by light entering from above. It marks an end to a segment of the journey and an invitation to the next. It causes momentary stagnation and overwhelming silence. It is a moment of enlightenment. This is like the invitation to the mosque at National assembly building, where the lofty light from the monumental circular window wrapped by hollow column is at the same time an invitation to the mosque and a source of feeling of enlightenment.

On all sides, the congregation hall is wrapped by hollow columns. It receives reflected light from the hollow column that is formed through an intersection of a cube and a cylinder. It also receives reflected light from windows above eye level like that of light reflected and projected through the paraboloid roof in National assembly hall in Dhaka and at a smaller scale in first unitarian church in Rochester.

The windows cannot be directly seen in any space. One can only see reflected light from surfaces of the building.

## Endnotes

- 14 .Louis Kahn, quoted in Francesco Cacciatore, *The wall as living place: Hollow forms in Louis Kahn's Work*, 2016

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